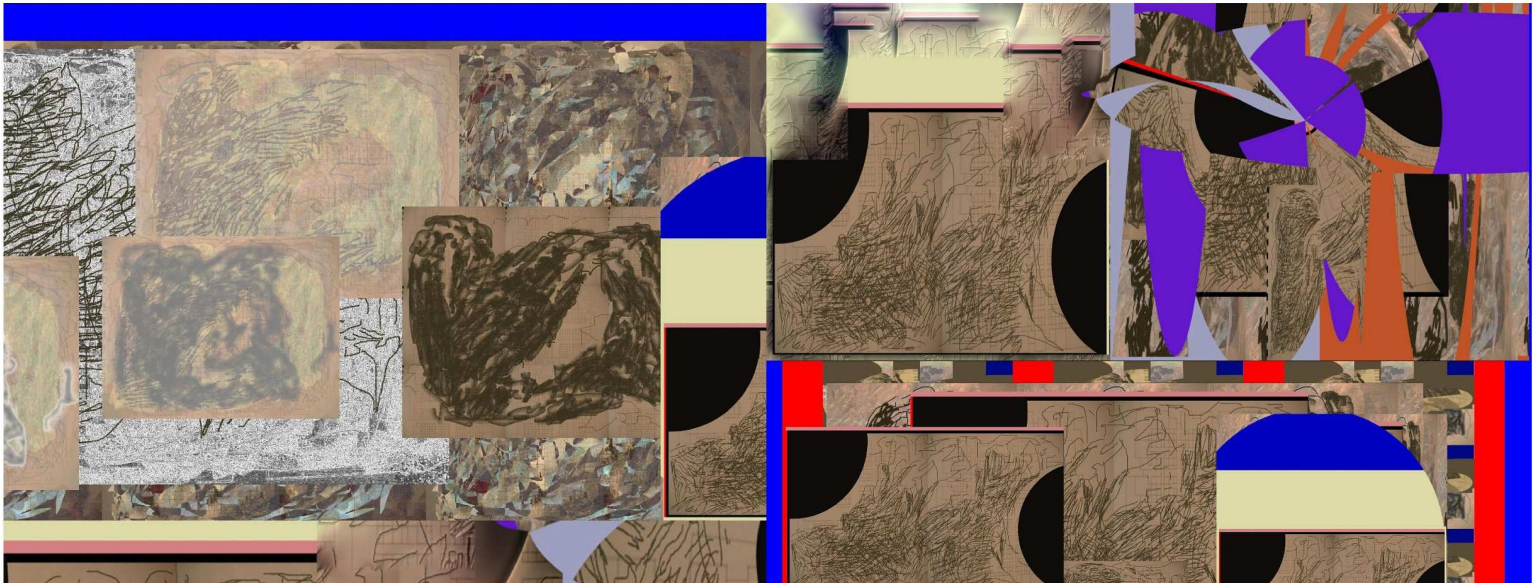


# June M->Orphic Journal

Raster and Vector Trace and Rhizome Motion Sensor Drawings

by Edwin VanGorder







June M->Orphic Journal

Raster and Vector Trace and Rhizome Motion Sensor Drawings

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In these works I follow the following Program:

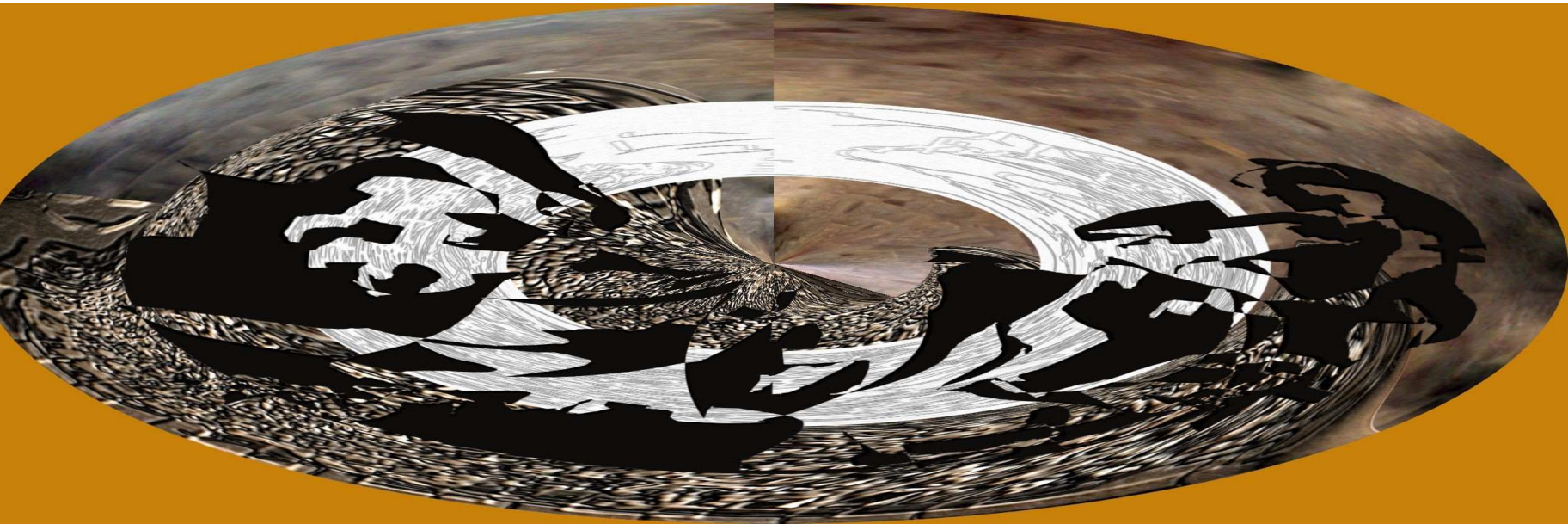
Morphological Arrows -> Motion Sensor Drawing Semiotic Niche :

My art of motion sensor drawing engages the ideas of trace and rhizome through the experiential level by which drawing creates the experience of its own art reading. Trace – diffuse memory as Mieke Bal puts it pertains to a sense of topography in the embedding of labyrinthine or struggled time, and also the contrasting monumental time closer to immanence , the Greek Appeiron, the whole always greater than the sum of its part. Towards these ends I engage a kind of double Institutional Critique through works currently placed on Rhizome where you see I have started a kind of zine on the community page and also I write many article for the Drawing Research Network.org.uk.- their founding organization named “Tracey”. In this way you can see my double hermeneutic by which I am interested how the sense of a traditional tableau achieves towards a sense of new environment what one may think of as the troping and associative Structuralism of drawing, and the chords threads and strings of a metamorphic polyphonic, polymorphic ethos of discourse that the neologism “rhizome”(rhea- many+zhome- unusual architectures).

Philosophically, I am interested in rhetoric, namely ethos pathos and dialectic reconsidered towards the invitational space the first two terms project which are as much to say as “discourse” . What this means for me in terms of drawing is that movement in mind and matter as drawing virtuality looks for true motion and conflux , rather than the indexical thinking of photographic stills or cinematic ganging of such “points” of reference, in our time “context” has , similarly come to be reevaluted, for example in the broad sense of a kind of neurological model of media semeiotics such as Eugeni suggests and what has been termed “Semiotic Blending or the “semiotic niche”- which bring a sense of evolution to the critique of Structural or associative-topological thinking through common denominators or “morphological arrows”. This I take to be in its grounding in the consideration of the way creatures use their environments proffers a kind reevaluation of Marxism by changing the sense of “capital” towards creativity itself.

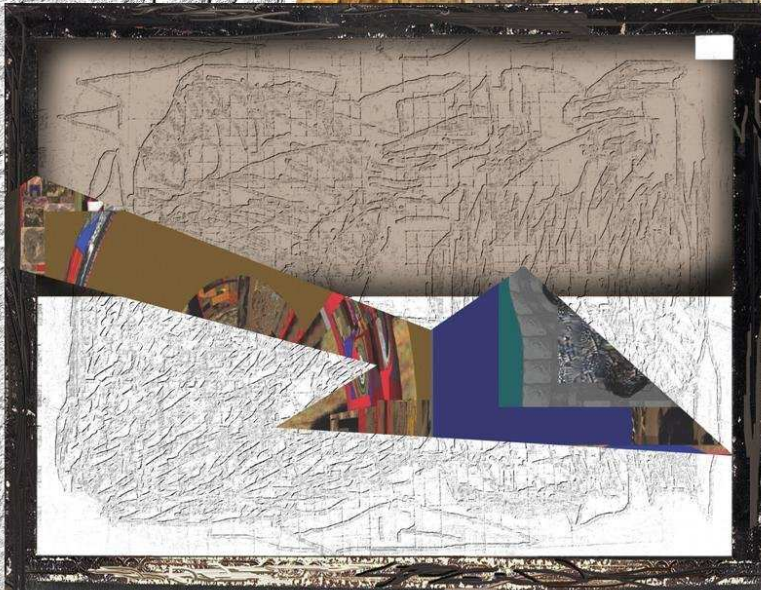
I relate drawing in a creaturely way to my virtual environments, for example by writing articles for Rhizome ( i.e. the zine) and for the Drawing Research Network, to be sure, but also I like to approach an interactive architectonic by taking the zine space of the Archilovers organization as a kind of environment to build into.. I also create drawings in video space where I am interested in how the No-Space implicit in the video construct allows me to project the verbal visual dimensions that are for me the dopelaganger inhabiting the topesthesia of drawing.

The works I select are denominations of “ethos –Pathos-dialectic” taken to the chords threads and strings of issues of identity usage and being, phenomenon-nomenon In general my work is therefore a sense of interpellation and interpellation that stress effectuating affect as tonic to affecting effect in order to reconsider within computer art the broadest sense of movement topologies.



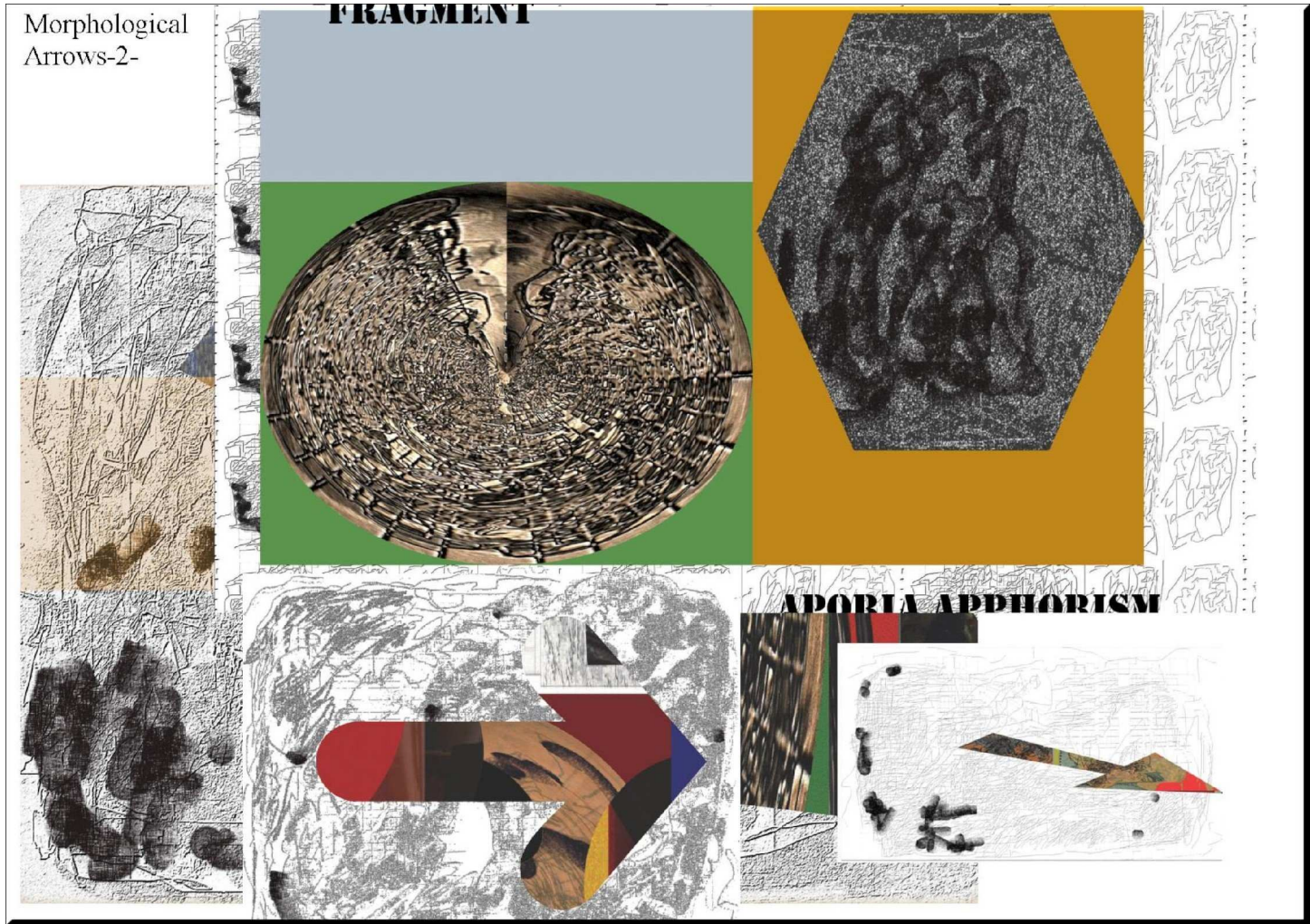


**MORPHOLOGICAL  
ARROWS - I -**

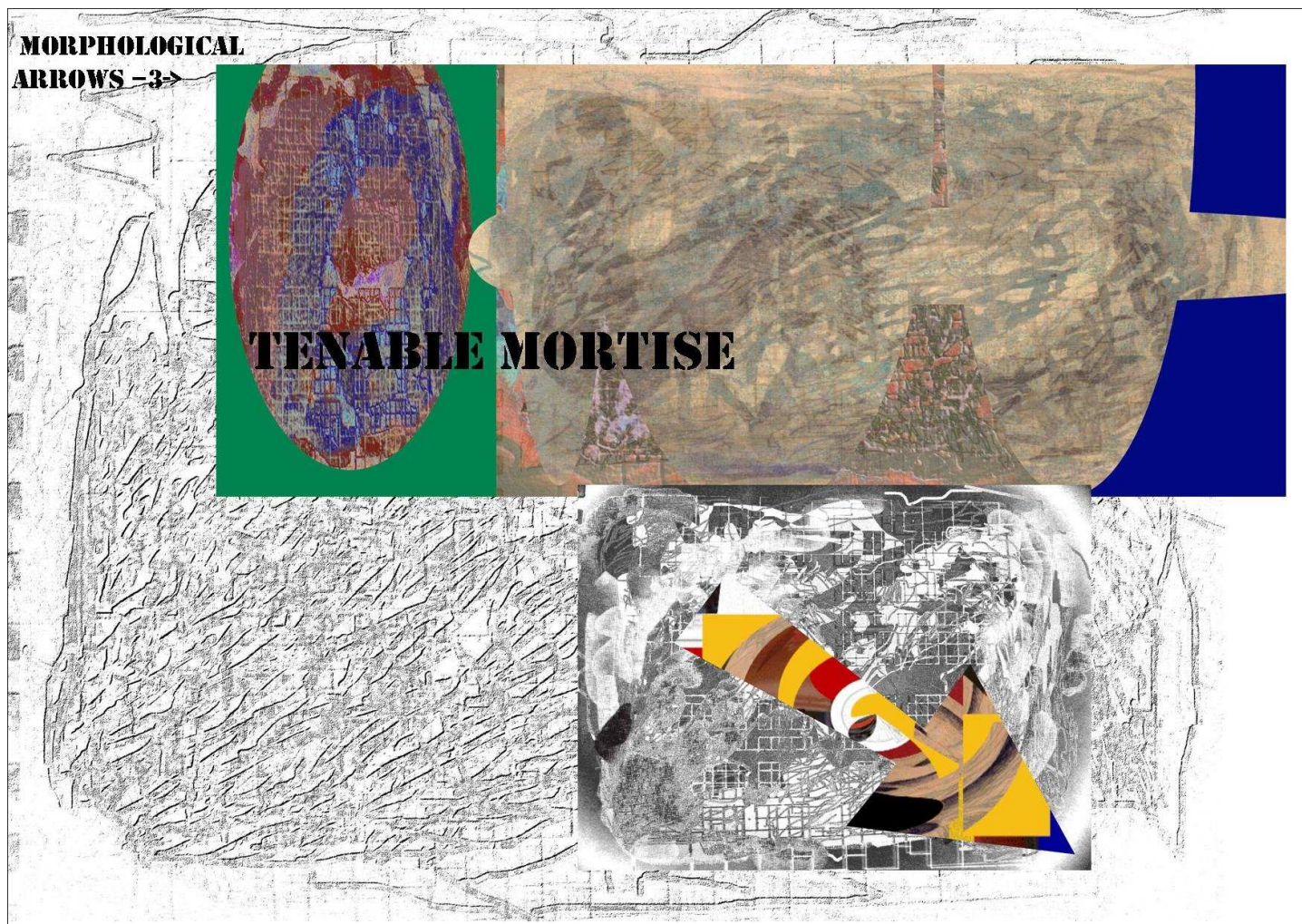


**FIELDING AND STREAMING**

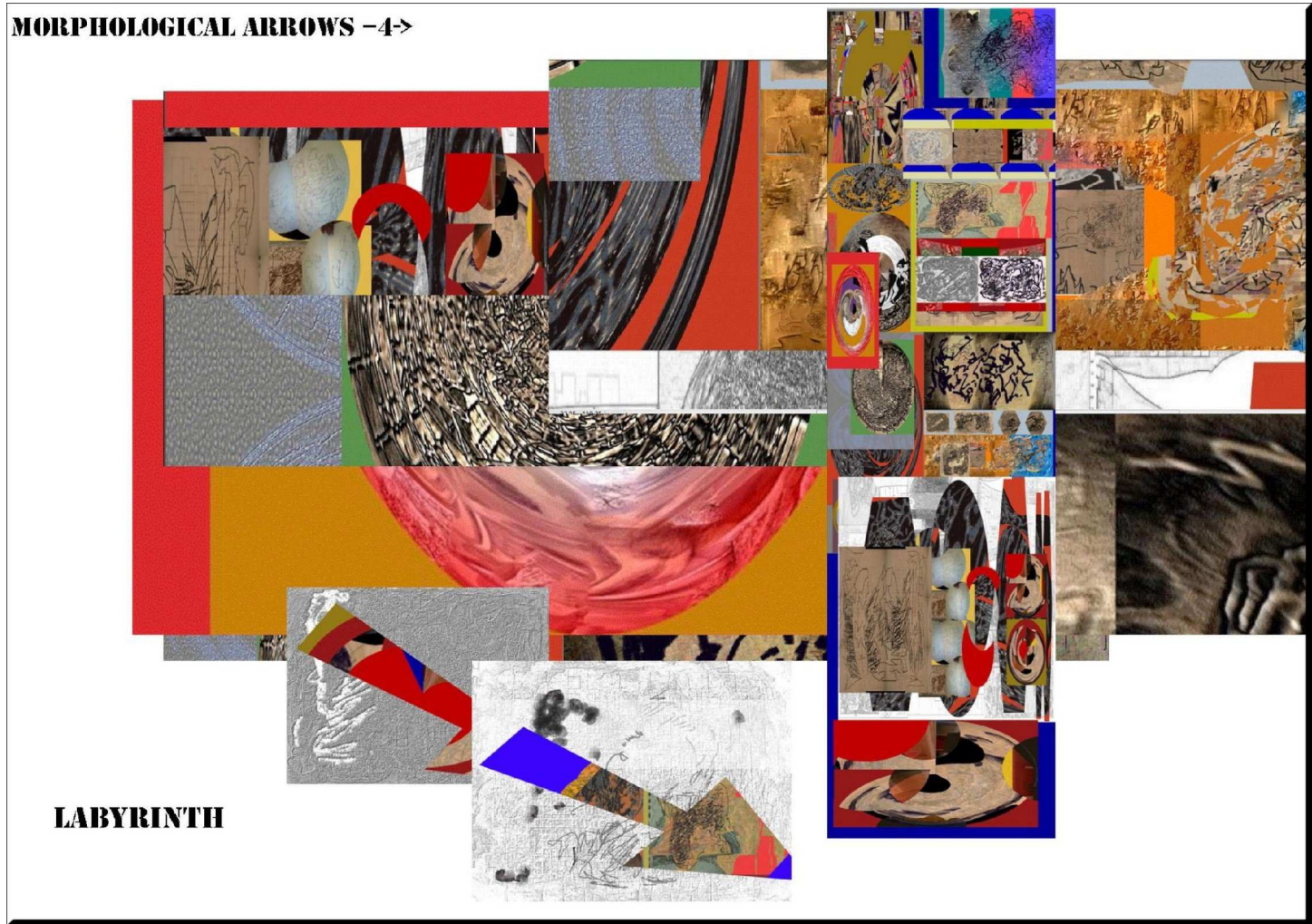




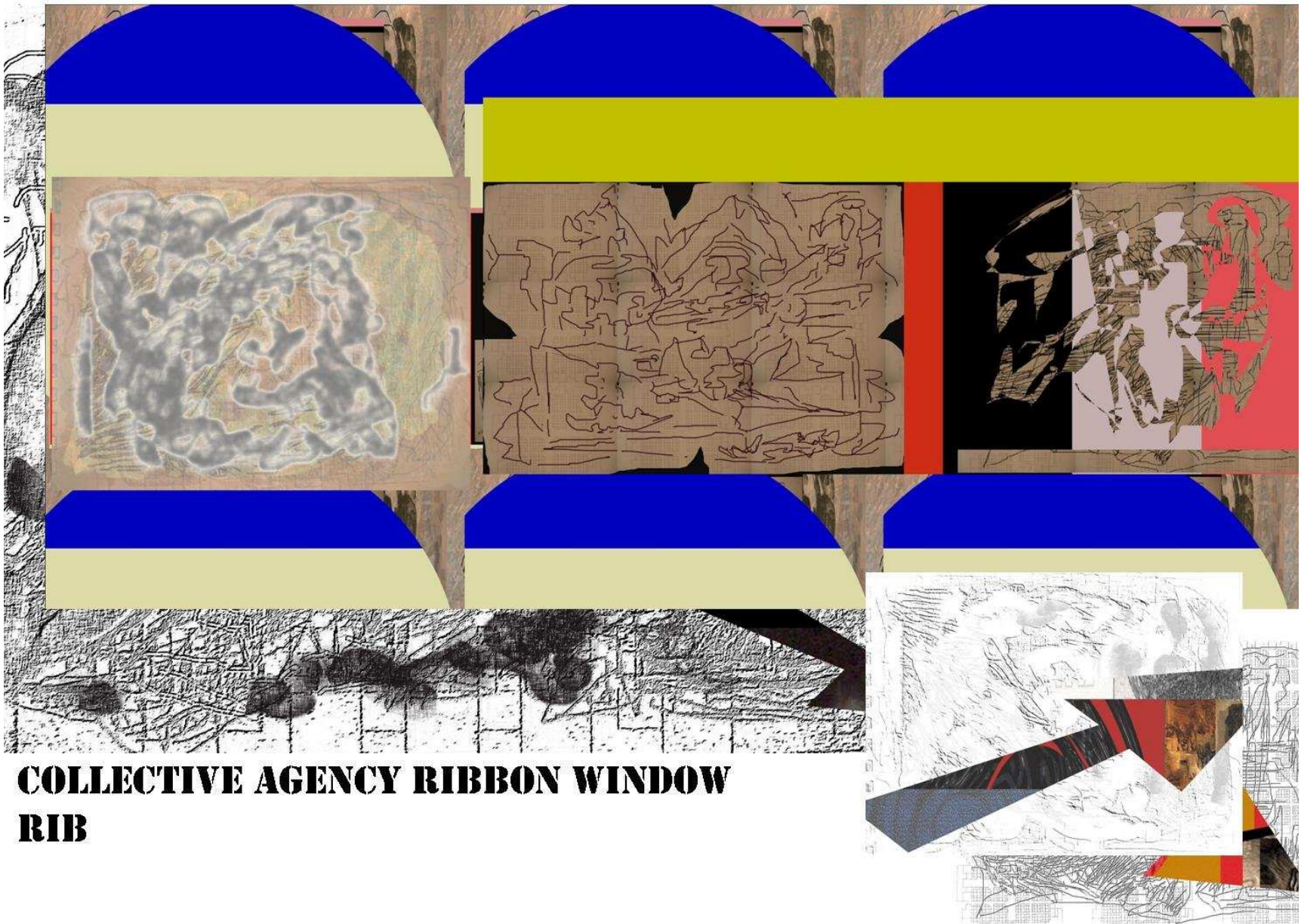








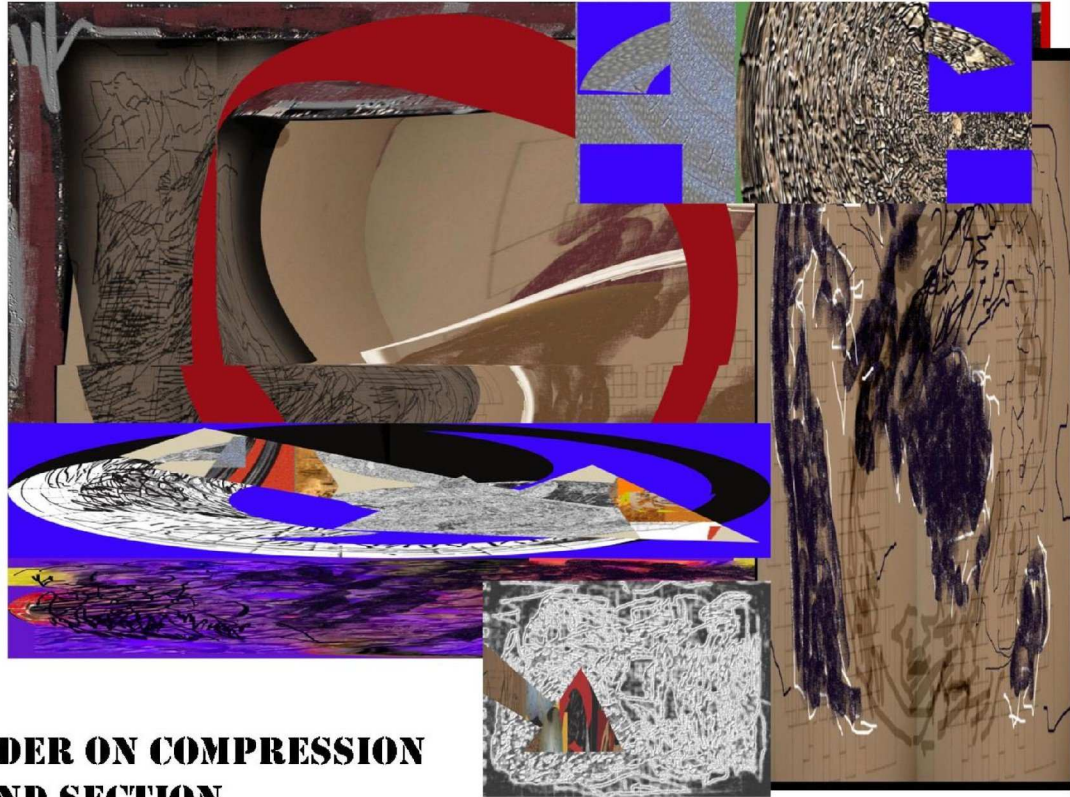
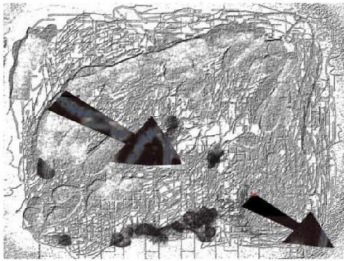
## IOLOGICAL ARROWS-5->



**COLLECTIVE AGENCY RIBBON WINDOW**  
**RIB**



**MORPHOLOGICAL  
ARROWS-6->**

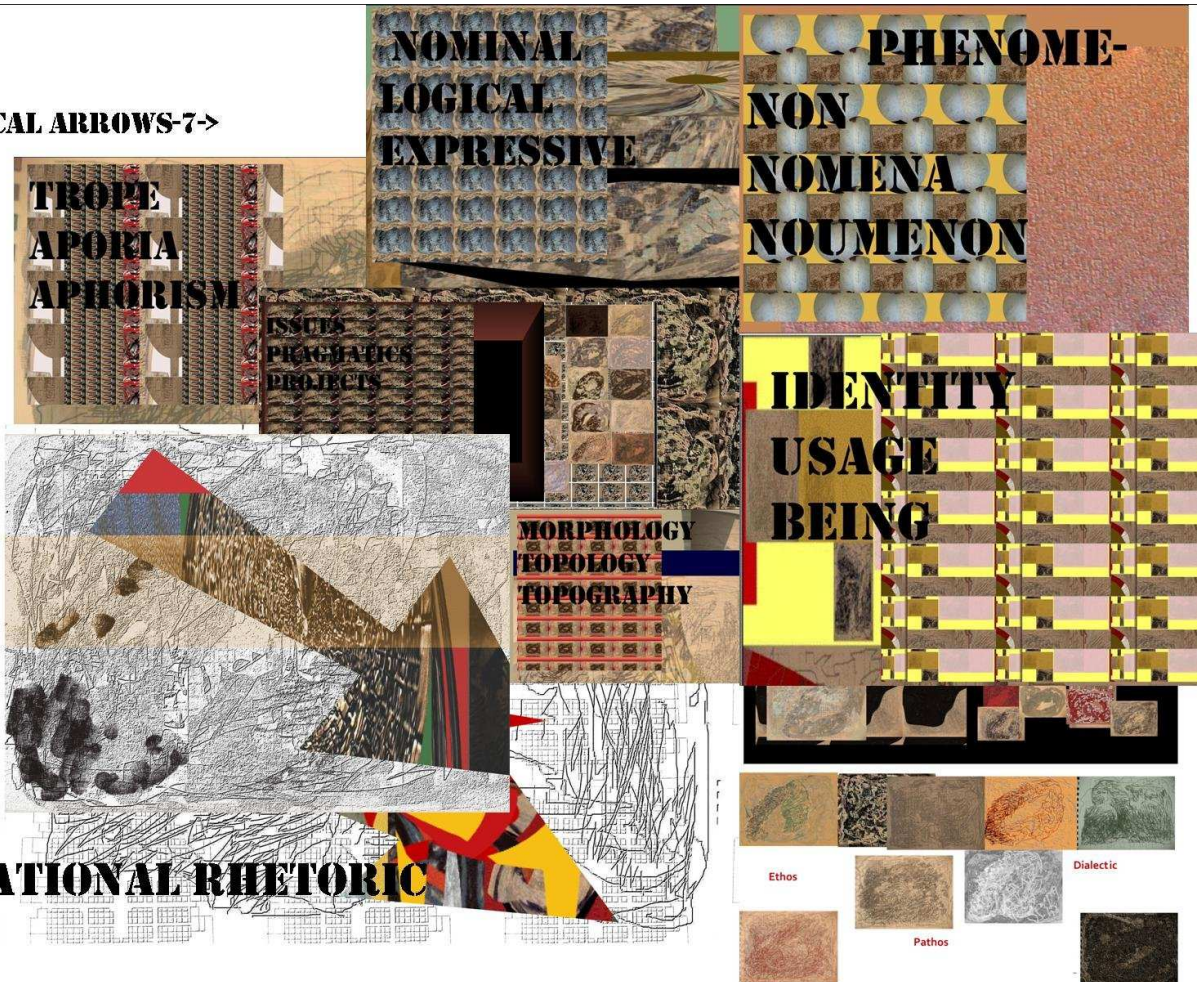


**DREAM MEANDER ON COMPRESSION  
EXTENSION AND SECTION**



**MORPHOLOGICAL ARROWS-7->**

**INVITATIONAL RHETORIC**



**MORPHOLOGICAL ARROWS-3->**

**SECTORS 18E 18, 18B6, 20-22, E-38  
16L-19**







Mosaic Furrow: The Eye Does Not Travel Alone



Tilt Test Tilttest



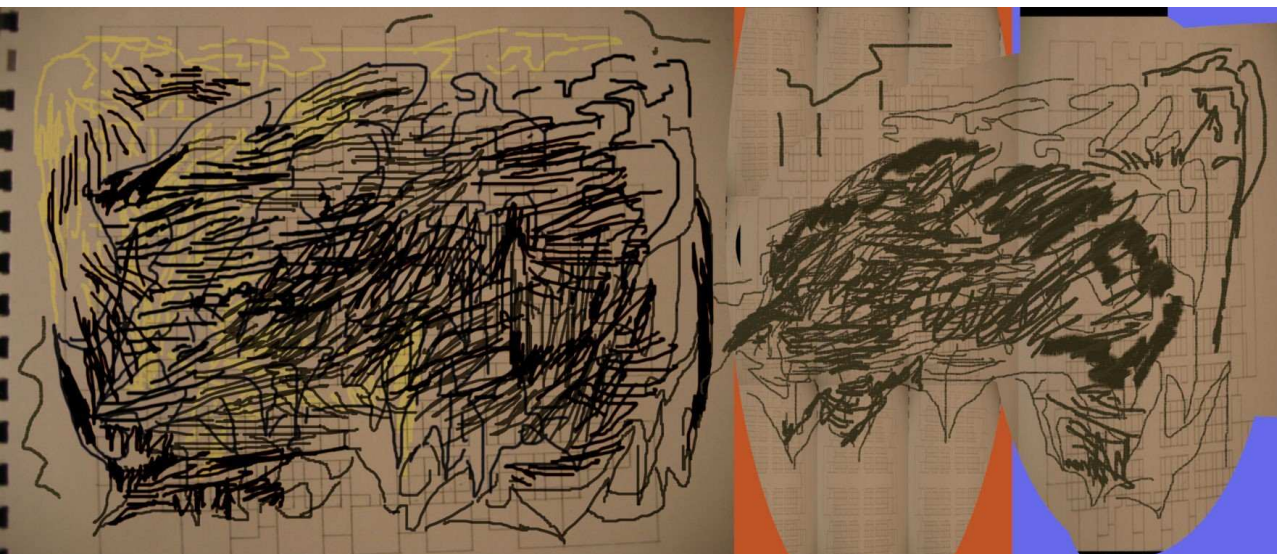


Ramp In The Hour Glass





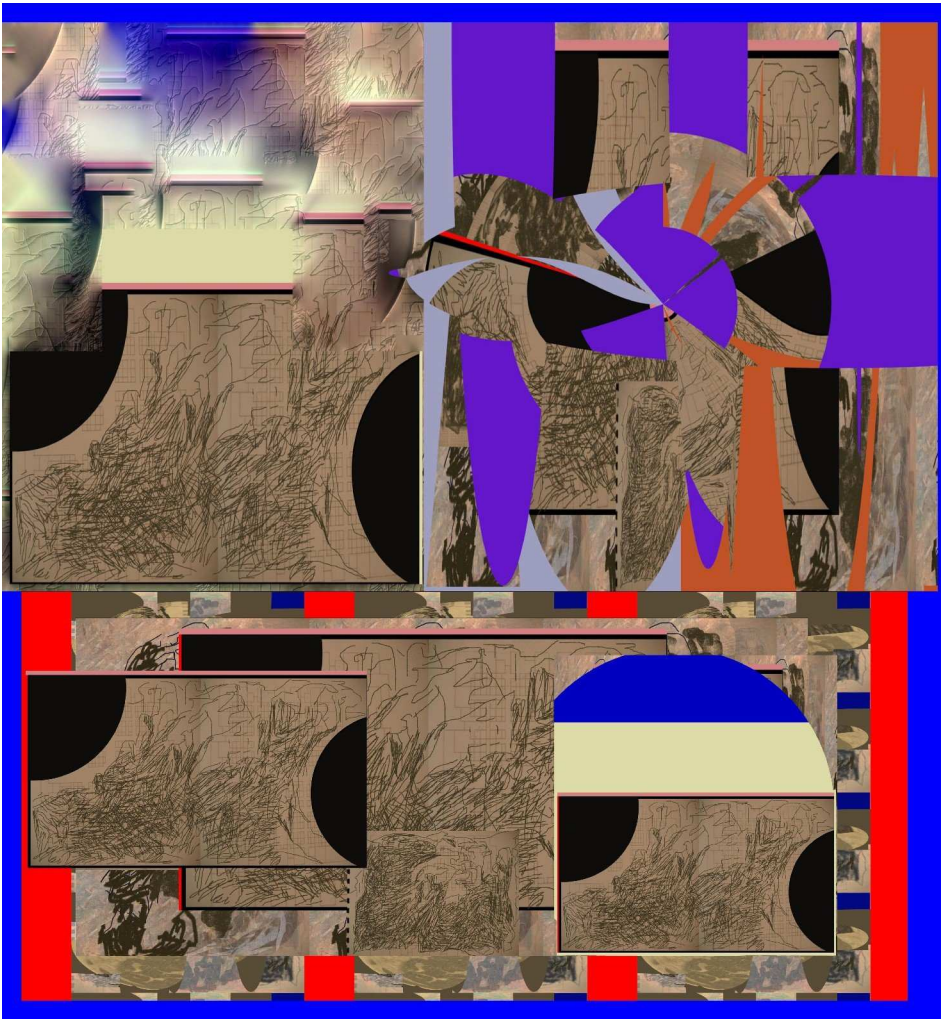
Nicked Niche Series



Program: Lith House Watershed M.->Orphic  
 eras and erase of eros arrows  
 arresting Doppelgänger Bow lyre Bolero  
 Baseline trajectories and returns semiotic blendings and niche  
 niche space Chinese Luck and Presocratic Chance  
 Torus tray tatters of tattoo drums  
 Points of the Pond Canal Leanto untoward Canaletto  
 Morphological arrows canonid canal a quiver  
 cutting the canonical knot  
 not to be left behind. Lith house lith  
 tethers and watercourse  
 ways and means of agency a singular duality of course or off.  
 Notes by the River  
 nor by sea but background made palimpsest  
 torus and bolero: Moonlighting Blue Ryder

u and Bolero Moonlighting Blue Ryder  
 they say we call that  
 residual sonorous to spectrum  
 "these transposed again those"  
 in any possible taste the stone  
 has been done to taste of slate. un riven print.



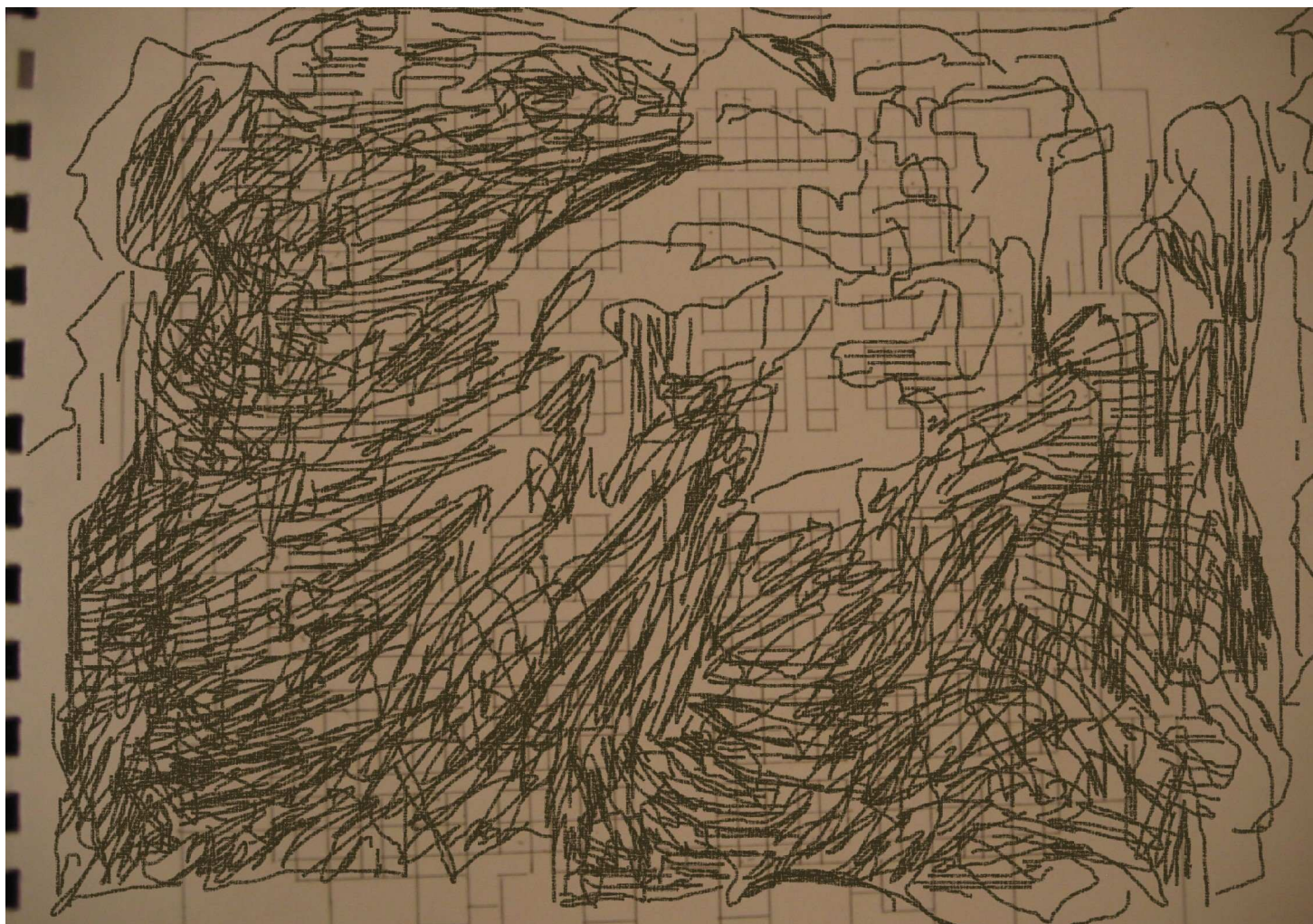






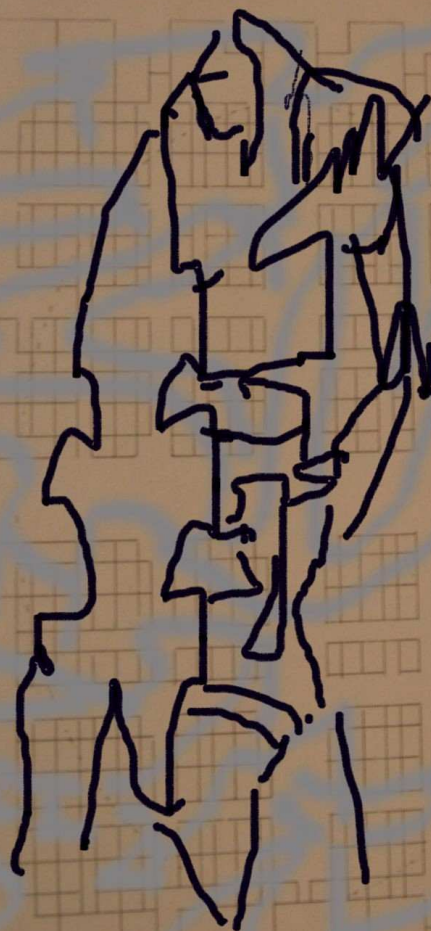
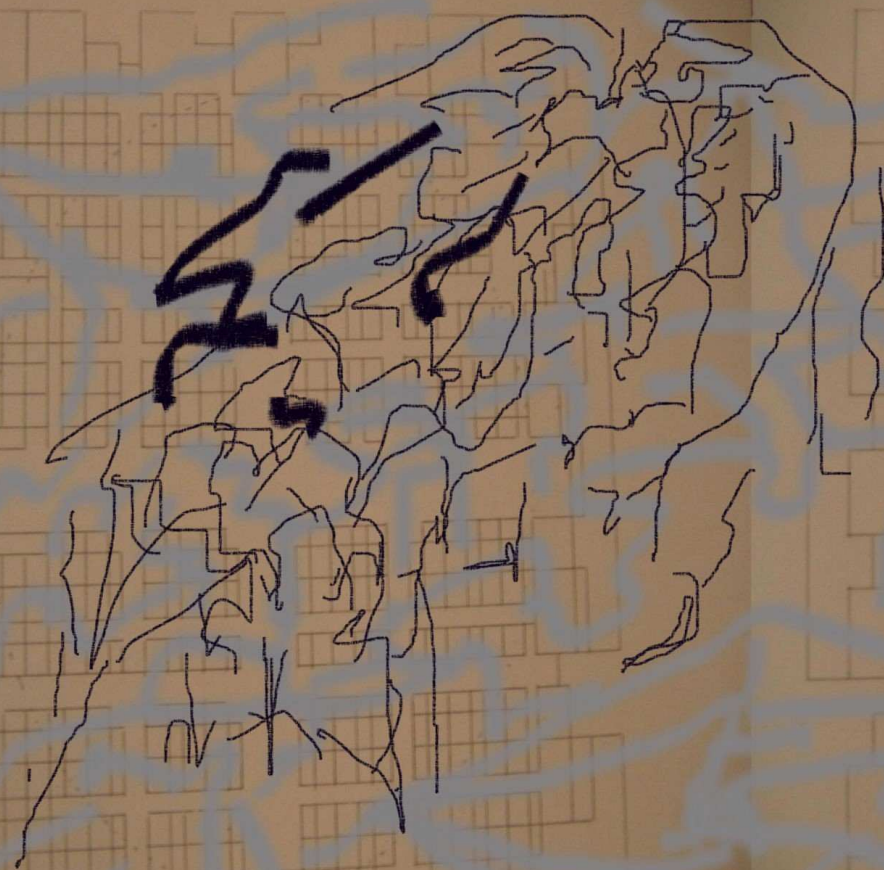




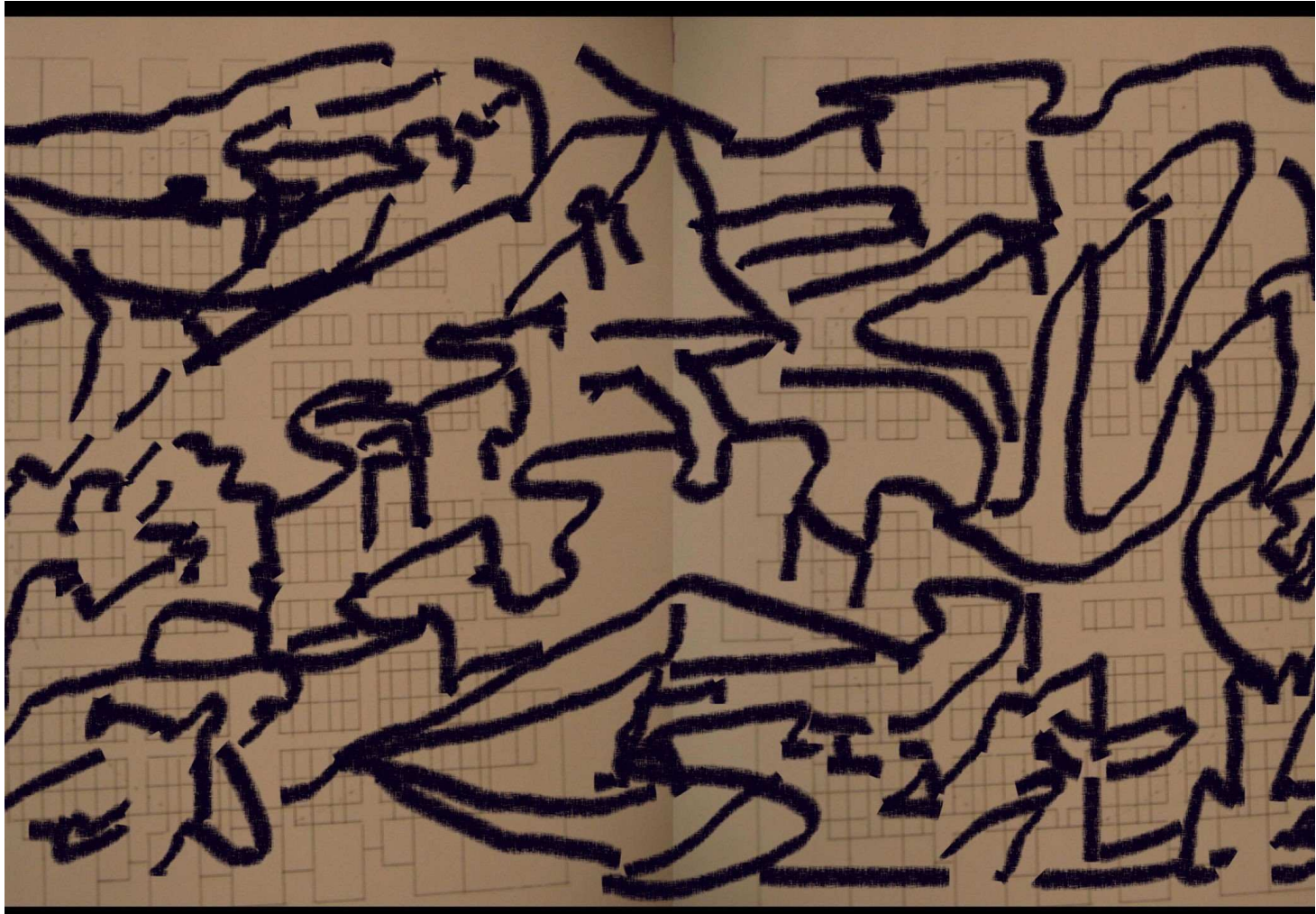










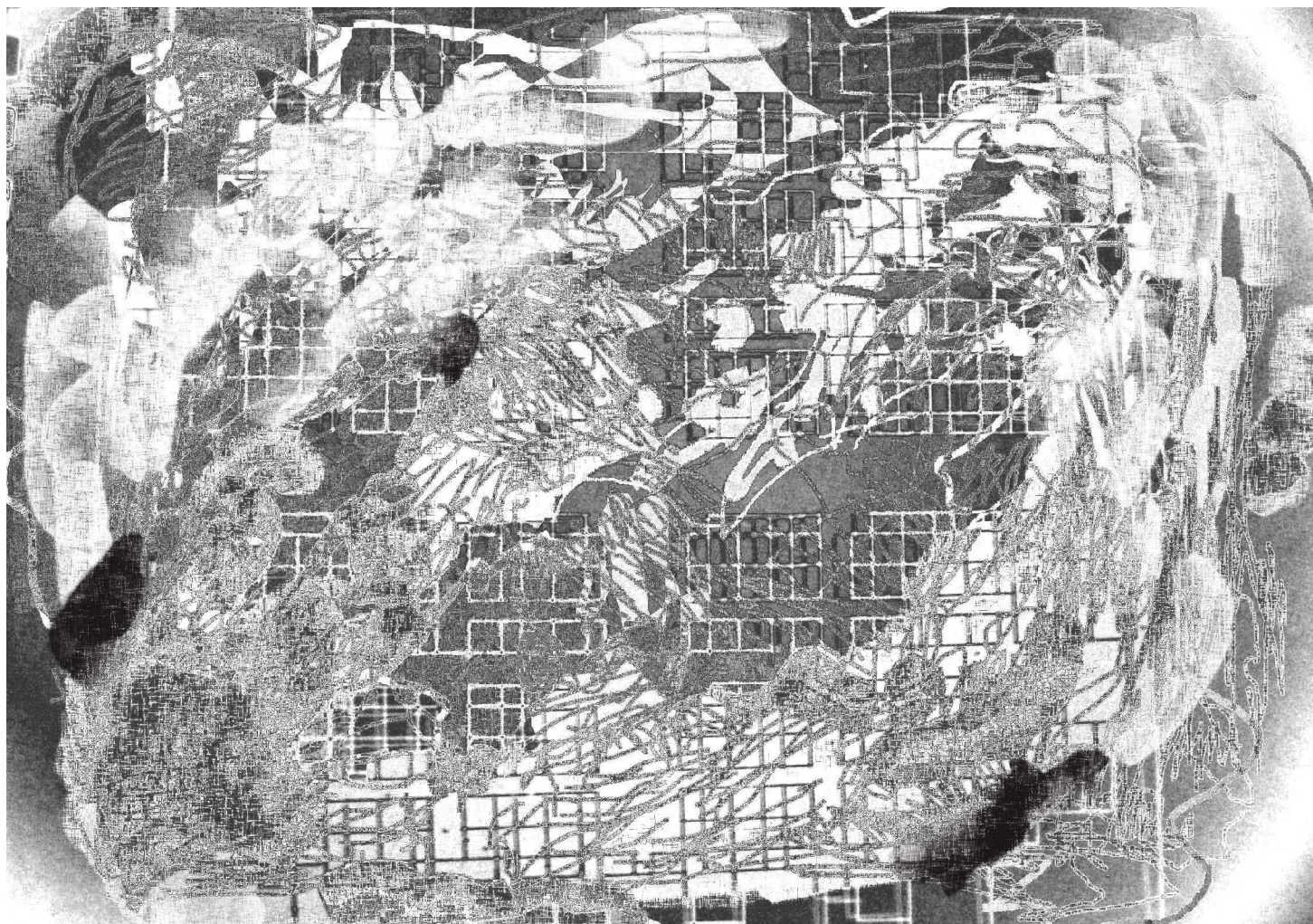


The accordion plan is a Bonsai Italy- my current Little Italy plan per the Giottoesque plan of abstract levels of narrative- narrative levels of abstraction- the distant horizon are wales while the formal mass is an inversion of same.

The schematic drawing approaches this through an underwriting and overwriting, the sense of journalling per Lacan: the double hermeneutic or nachtraglichkeit of reference to the modified state- the palimpsest.

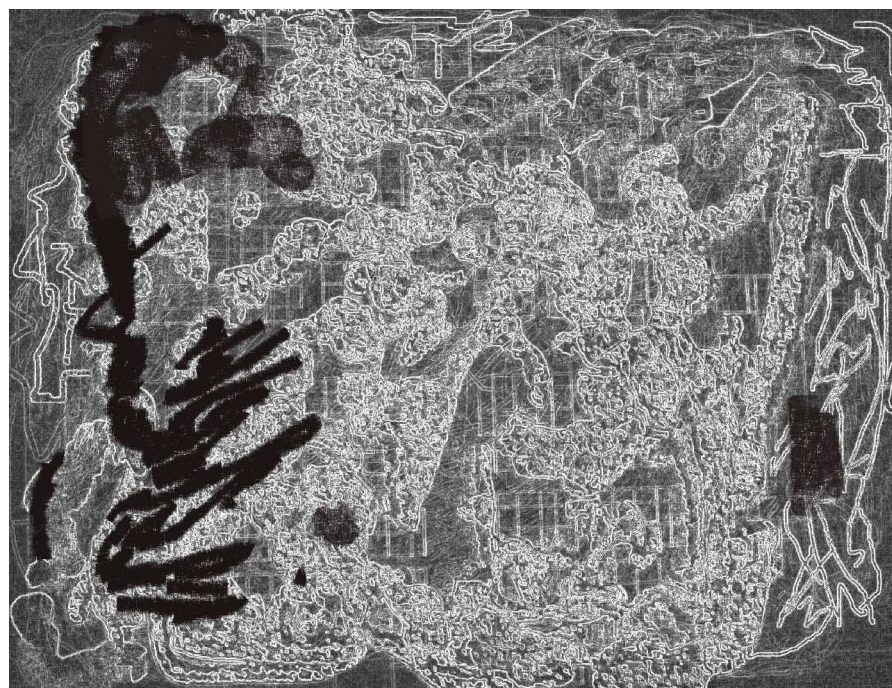
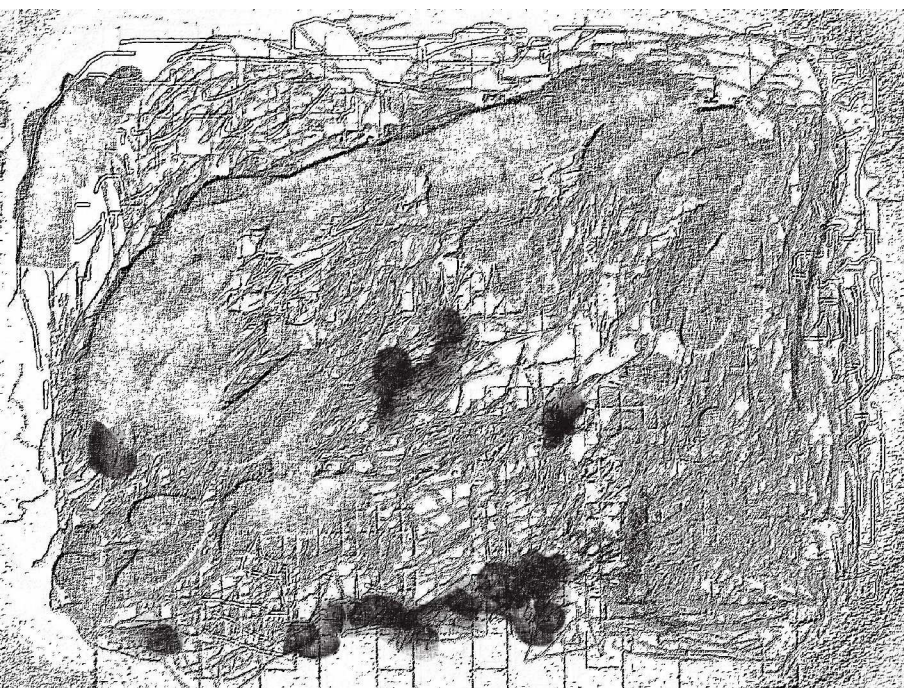
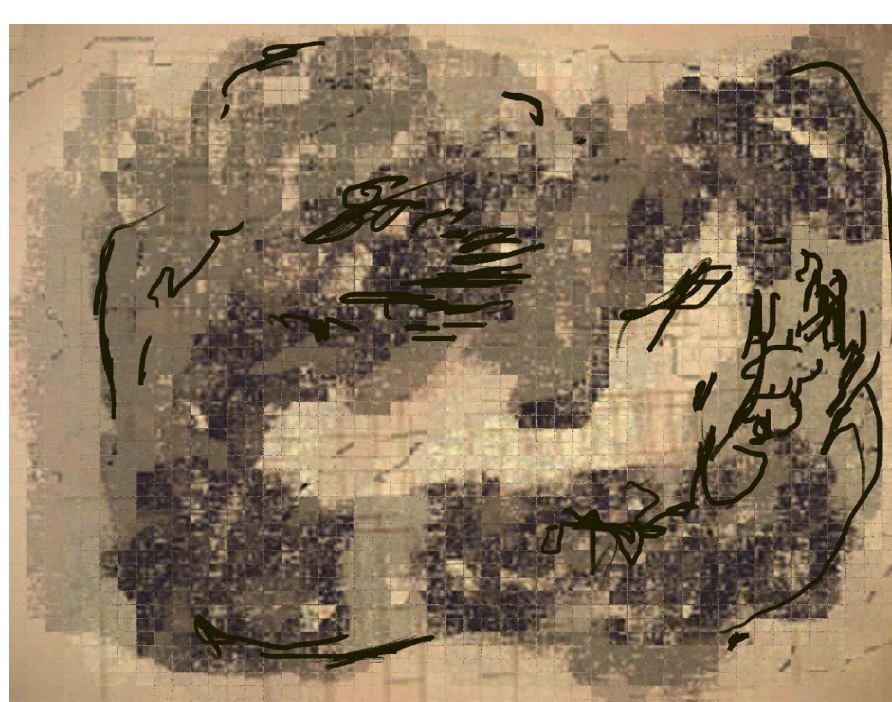
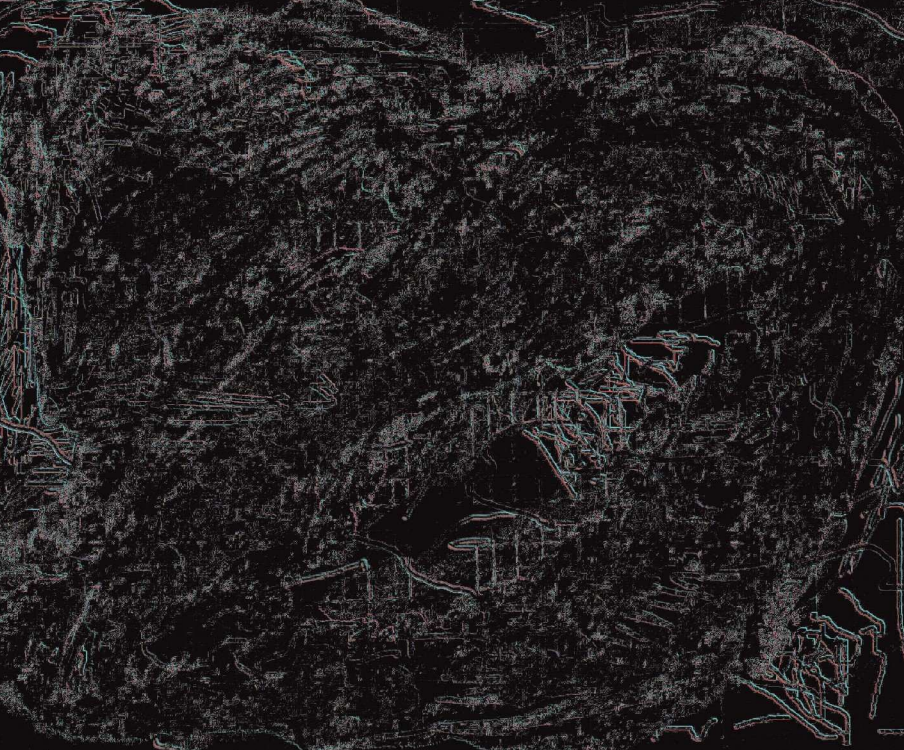
Yet the idea of palimpsest is overwritten to an osmotic sensibility in which topography is phrased to its neologism- more than only the formal idea of an unbroken ground otherwise morphed it include the morphological arrows of all manner of becoming. "Morphological arrows" is a formal term in itself per set theory meaning information retained in sets that change. To be consistent however the morphology in my use cannot be termed subject or object transpose but is in a class by which conflux overrules oscillation of such Bergsonian transpose and therefore form becomes the morph of the herm and hermeneutical.



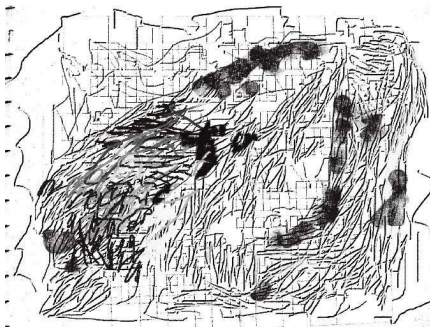
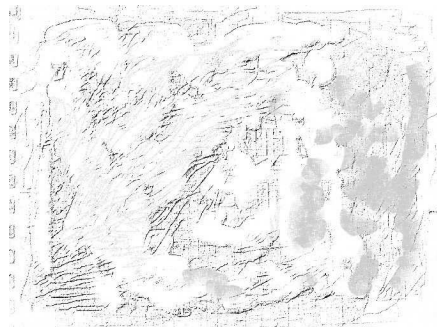
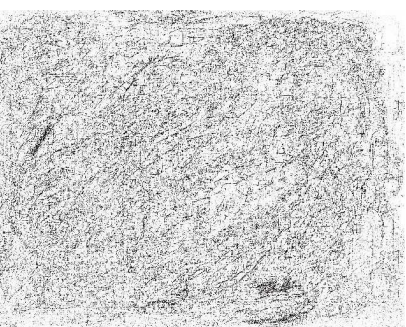
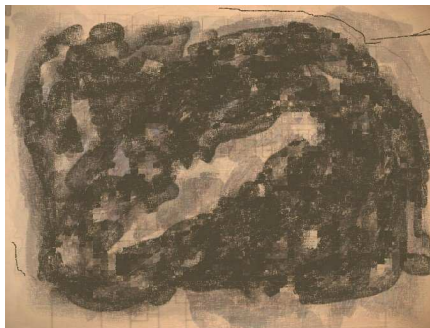
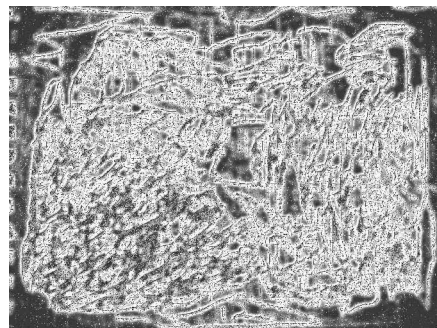
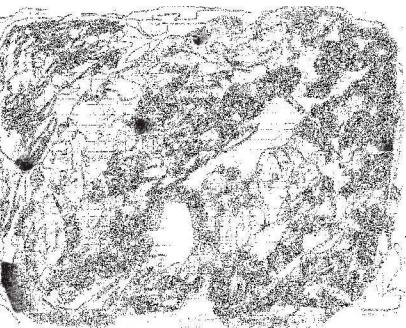
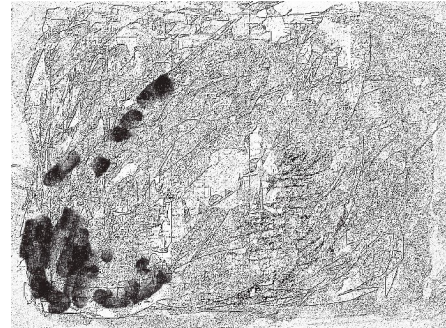
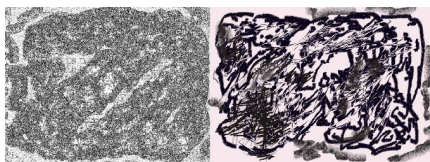
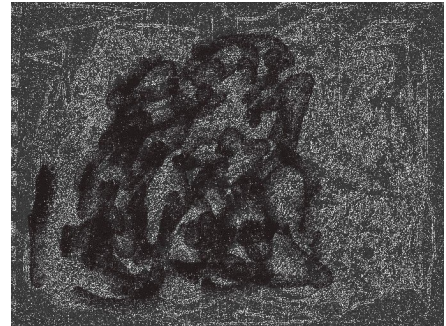
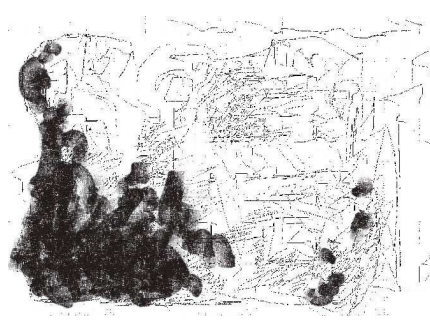
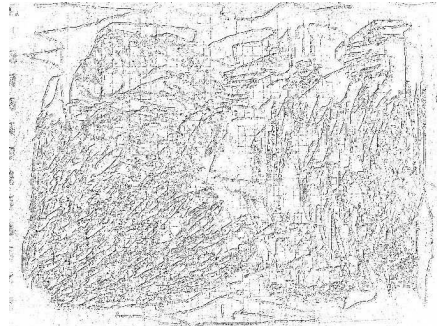
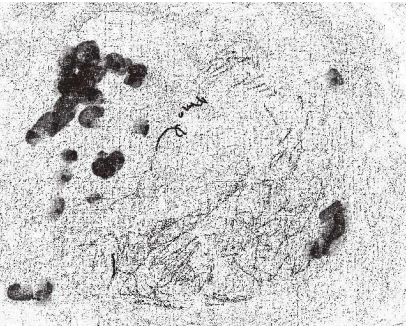


The Scroll Compounds the Rip to a Rhea Ray Lying of Analysis





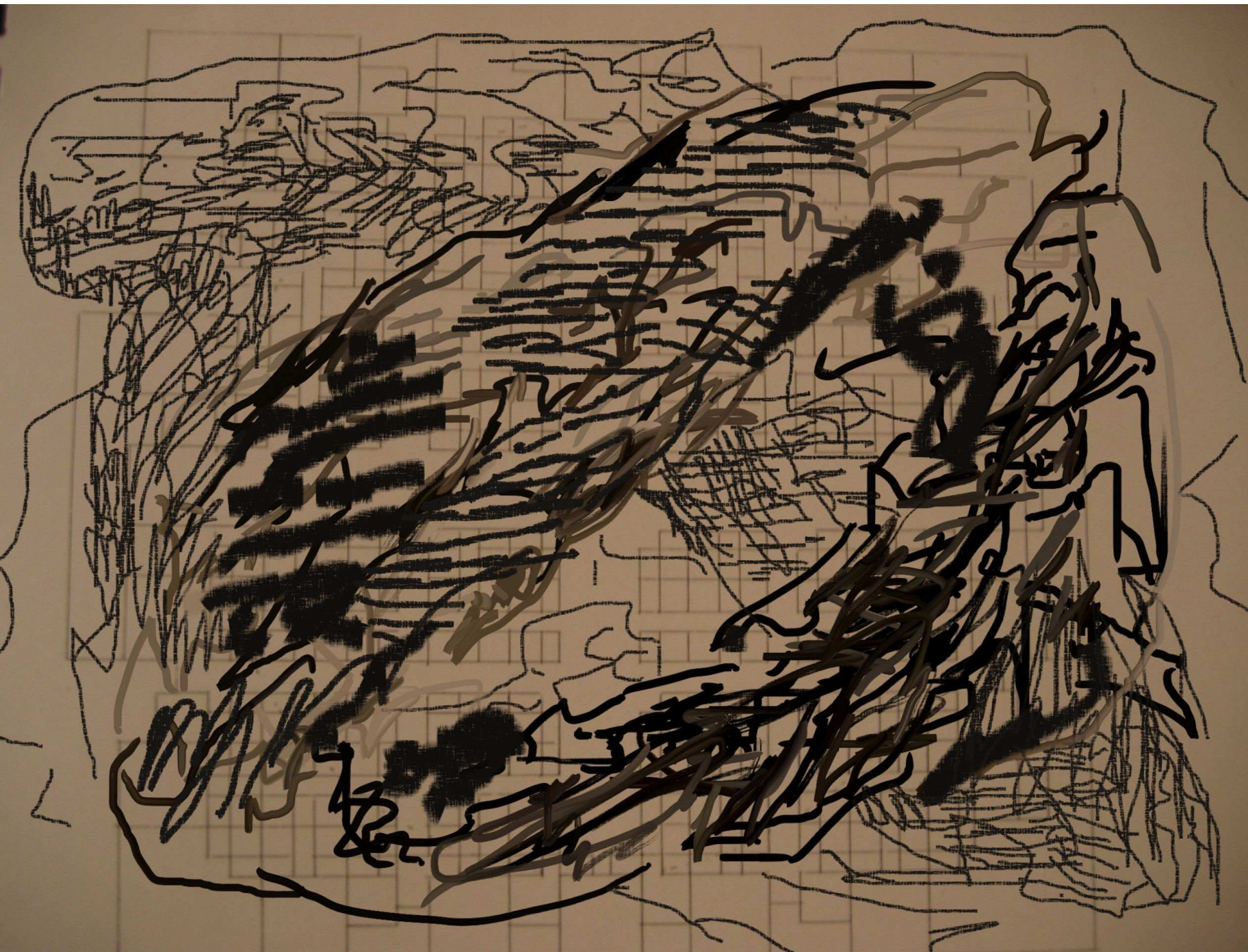




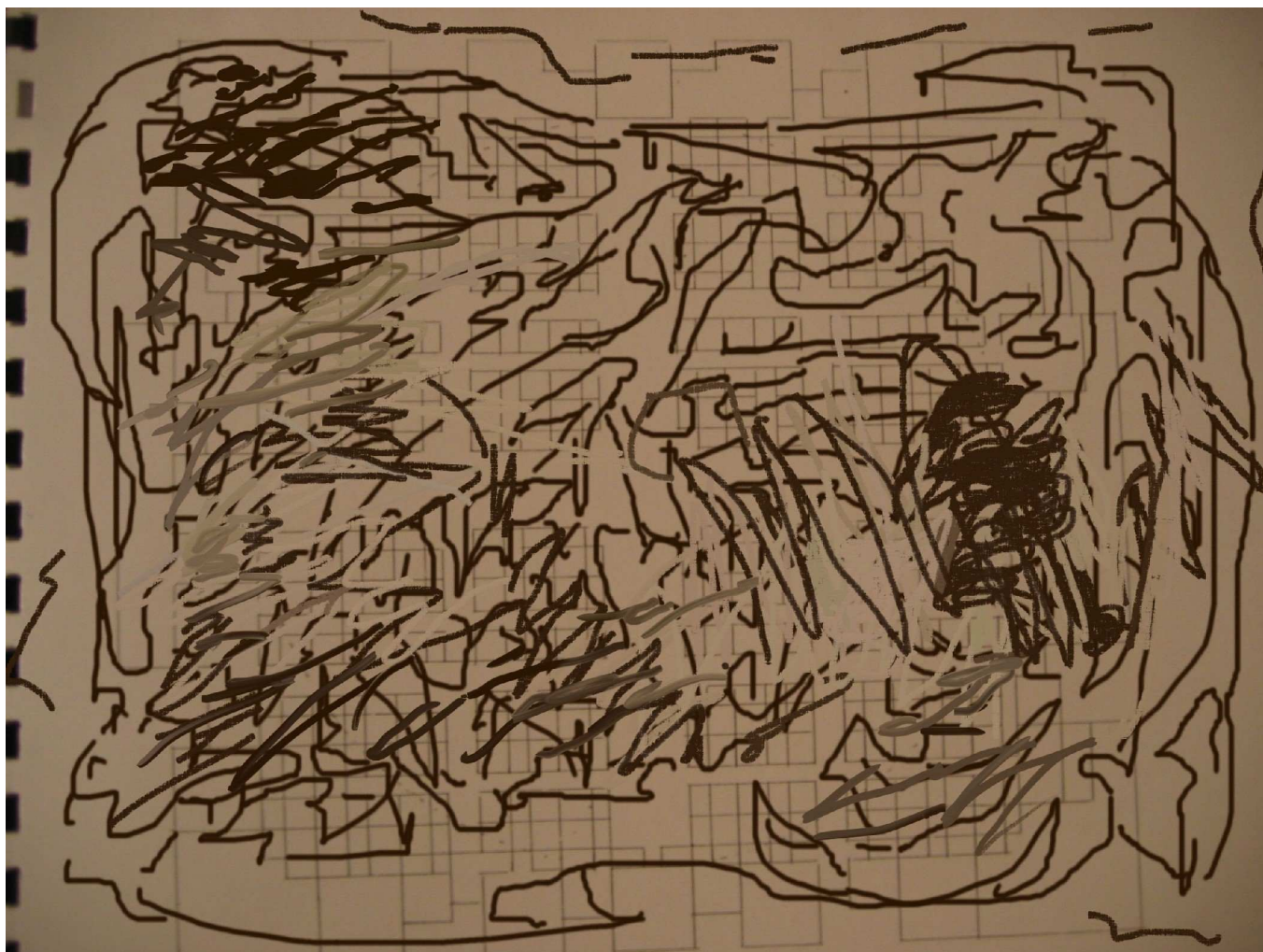








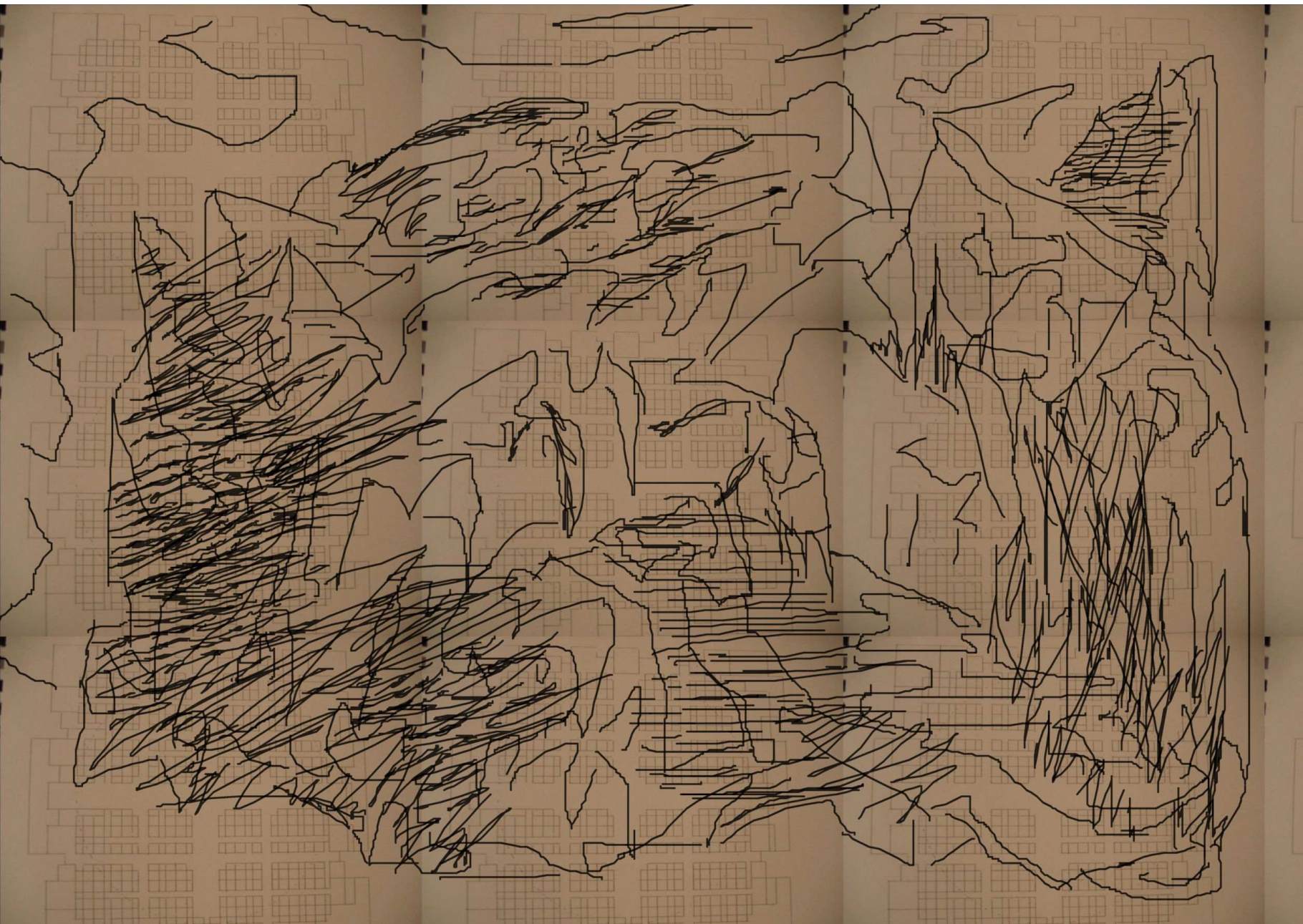




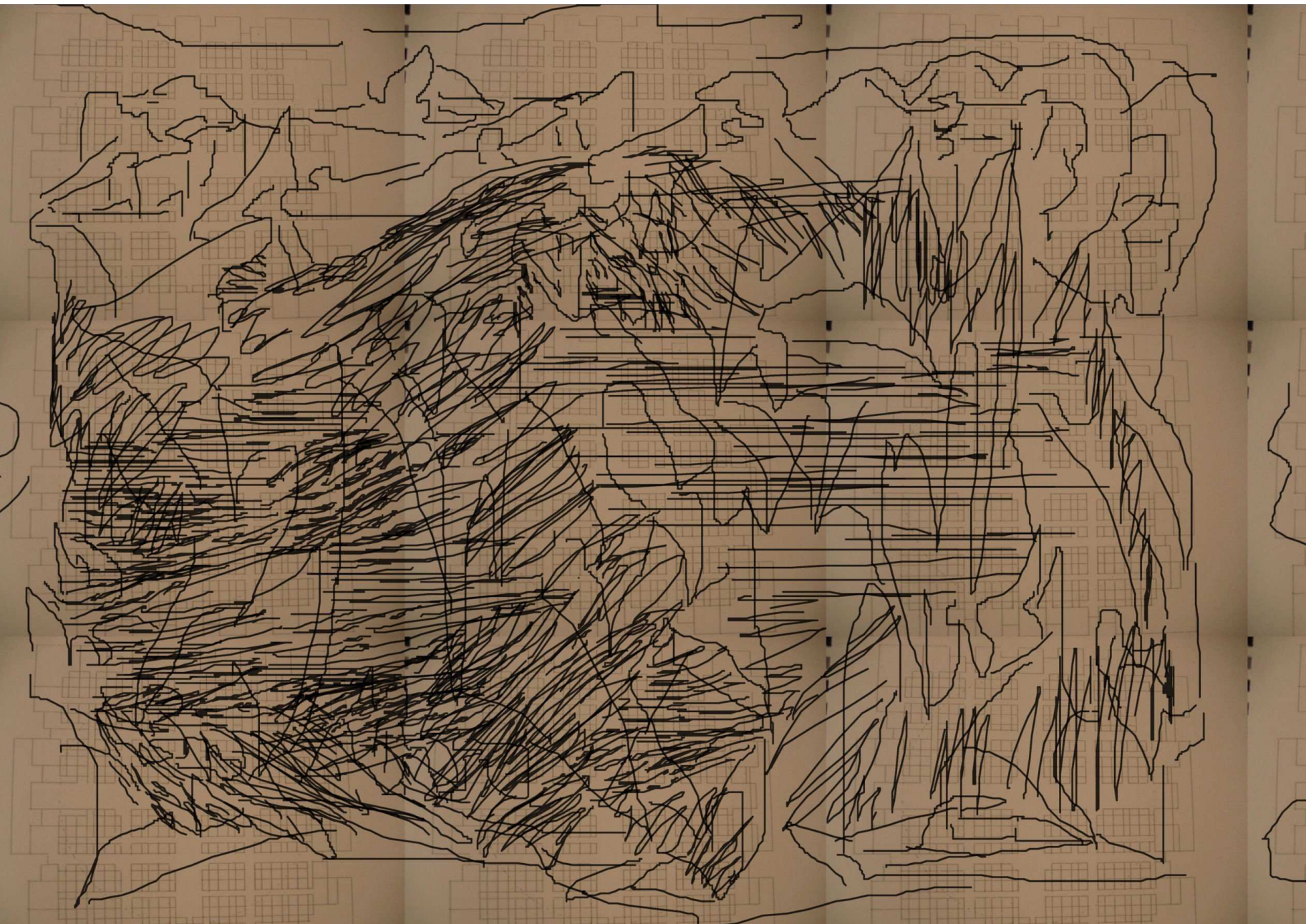




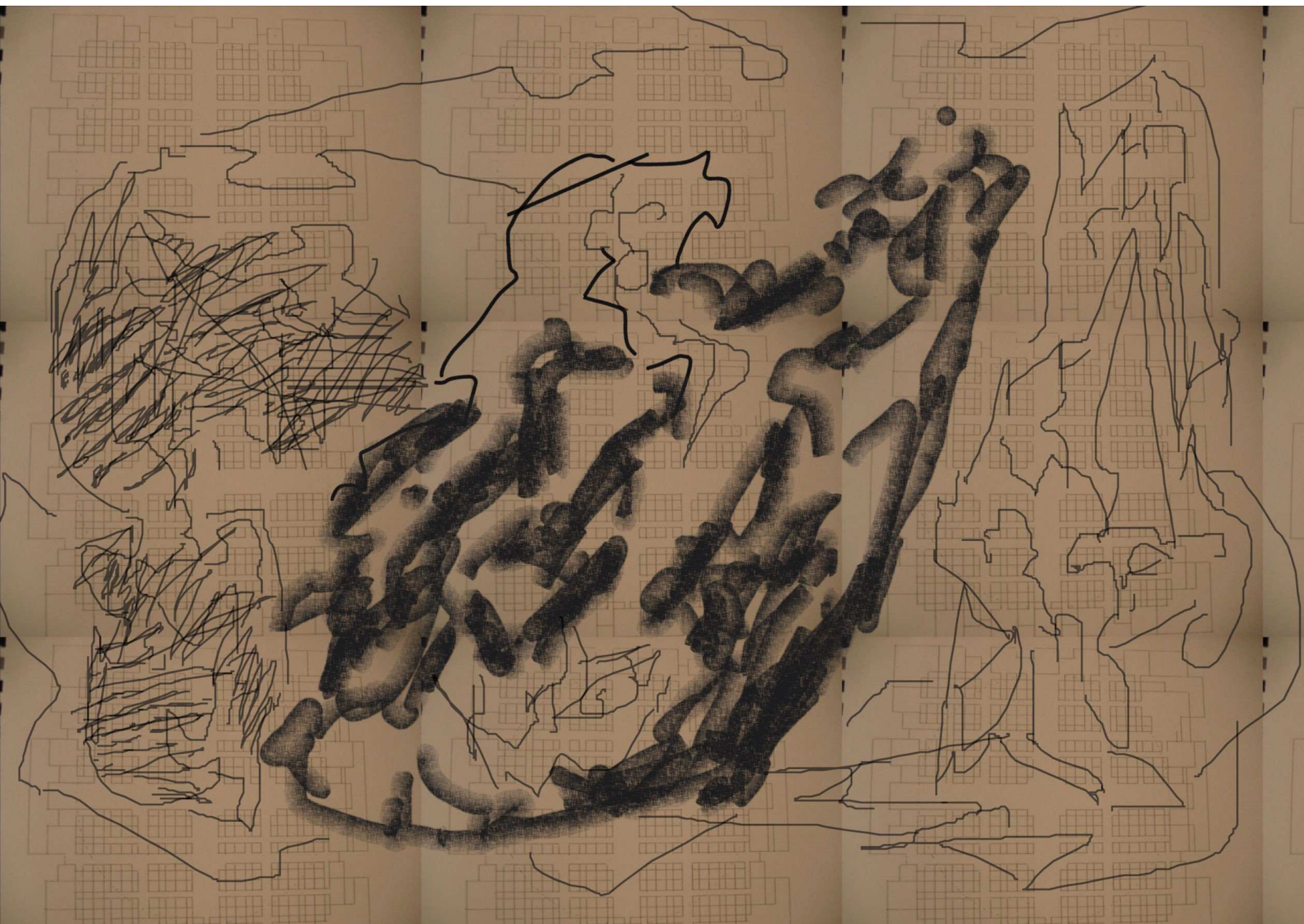
Aurora Oar Muffled



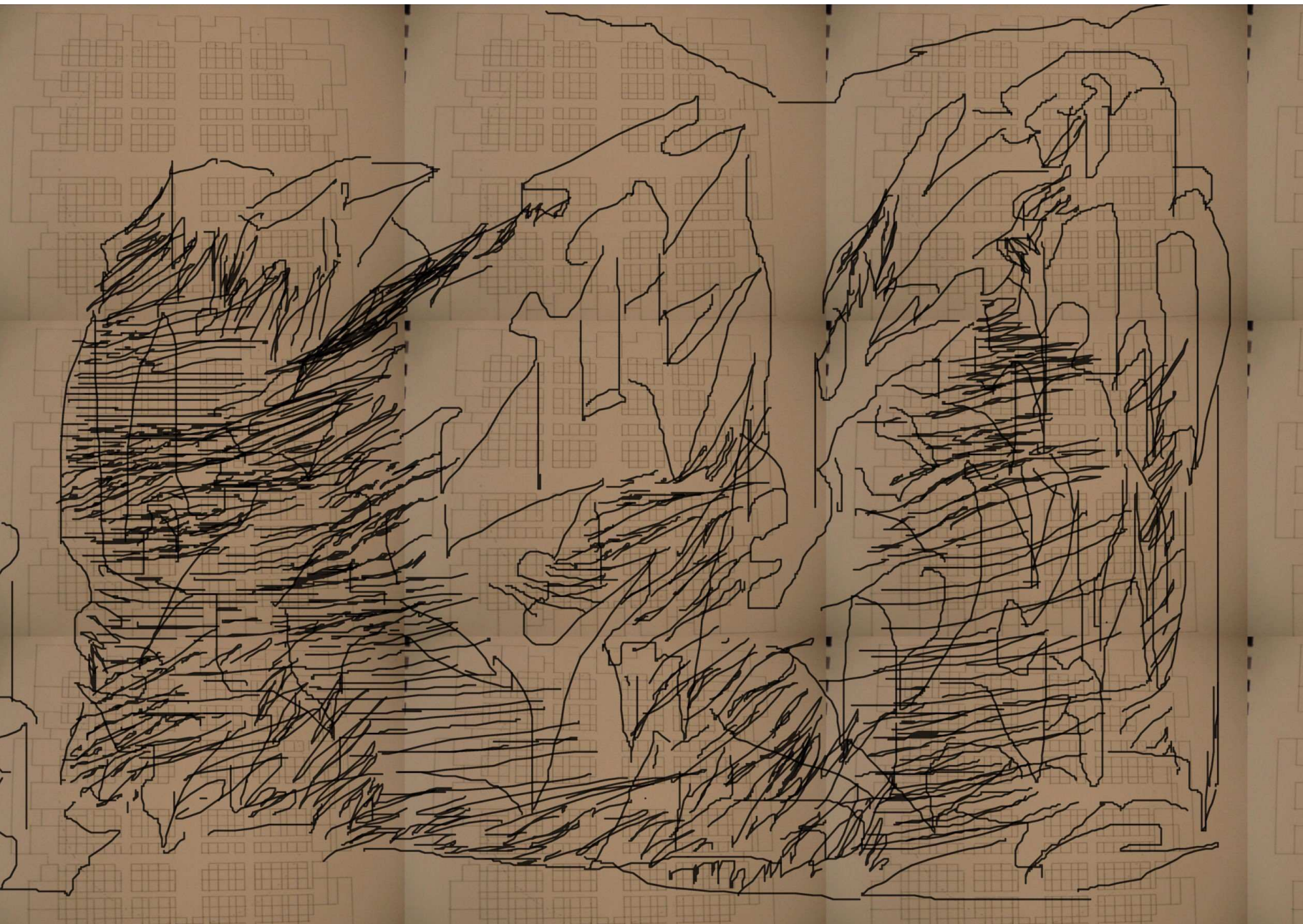




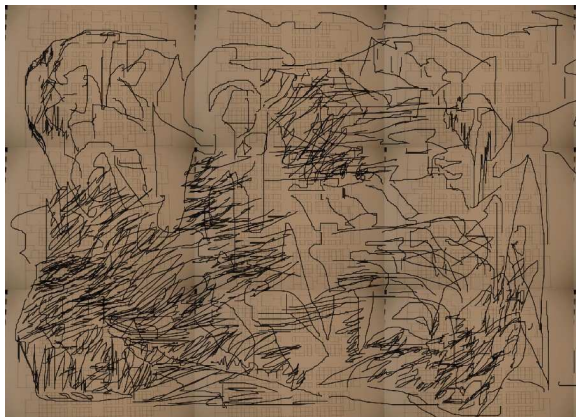
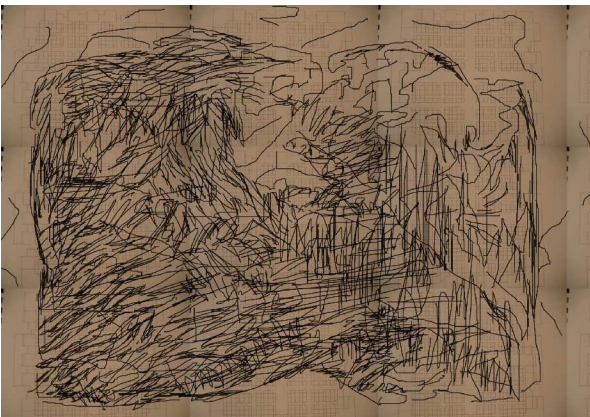
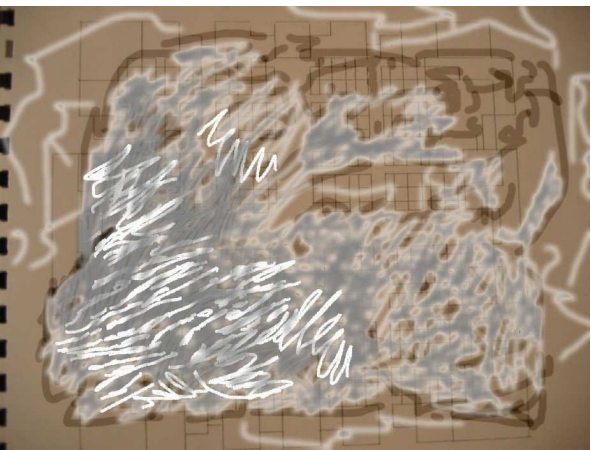
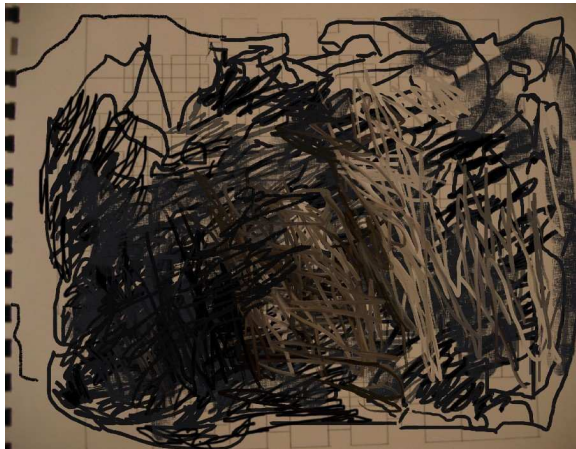
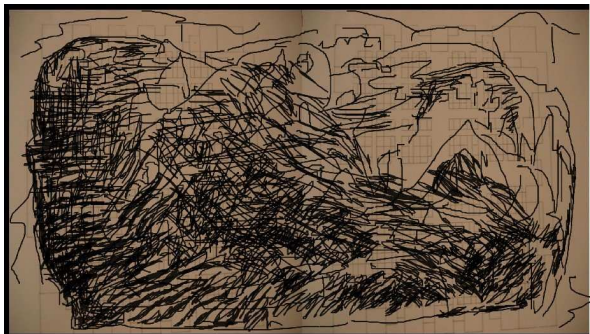
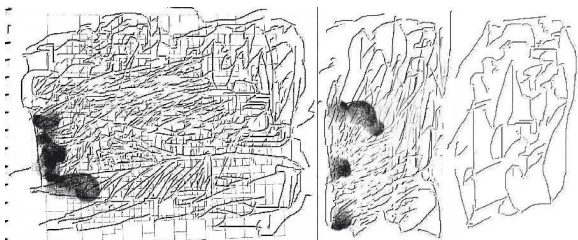
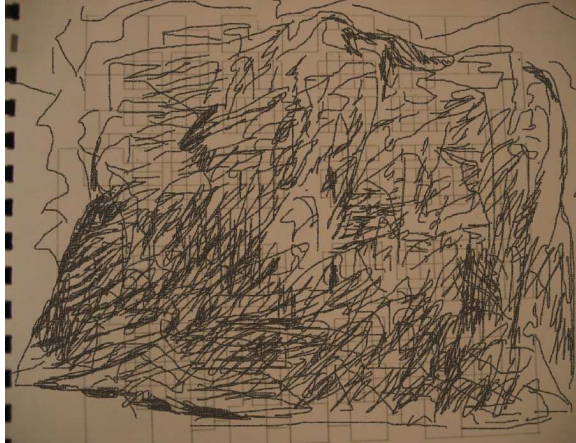
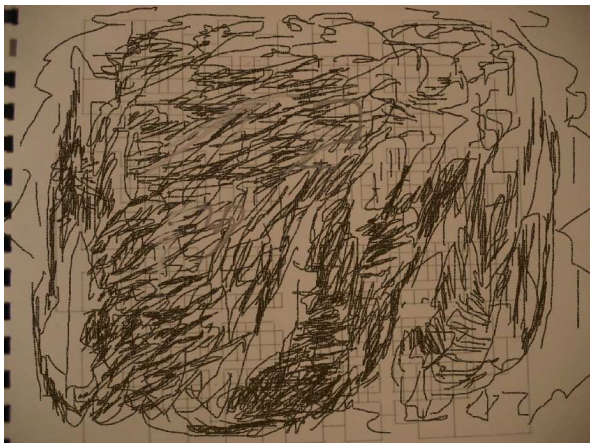
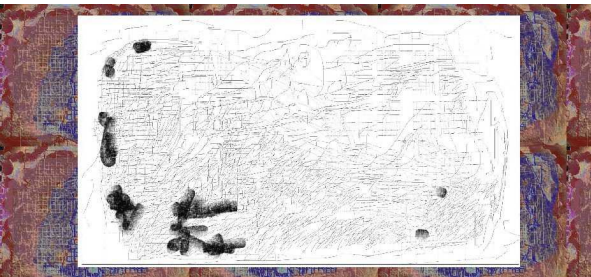




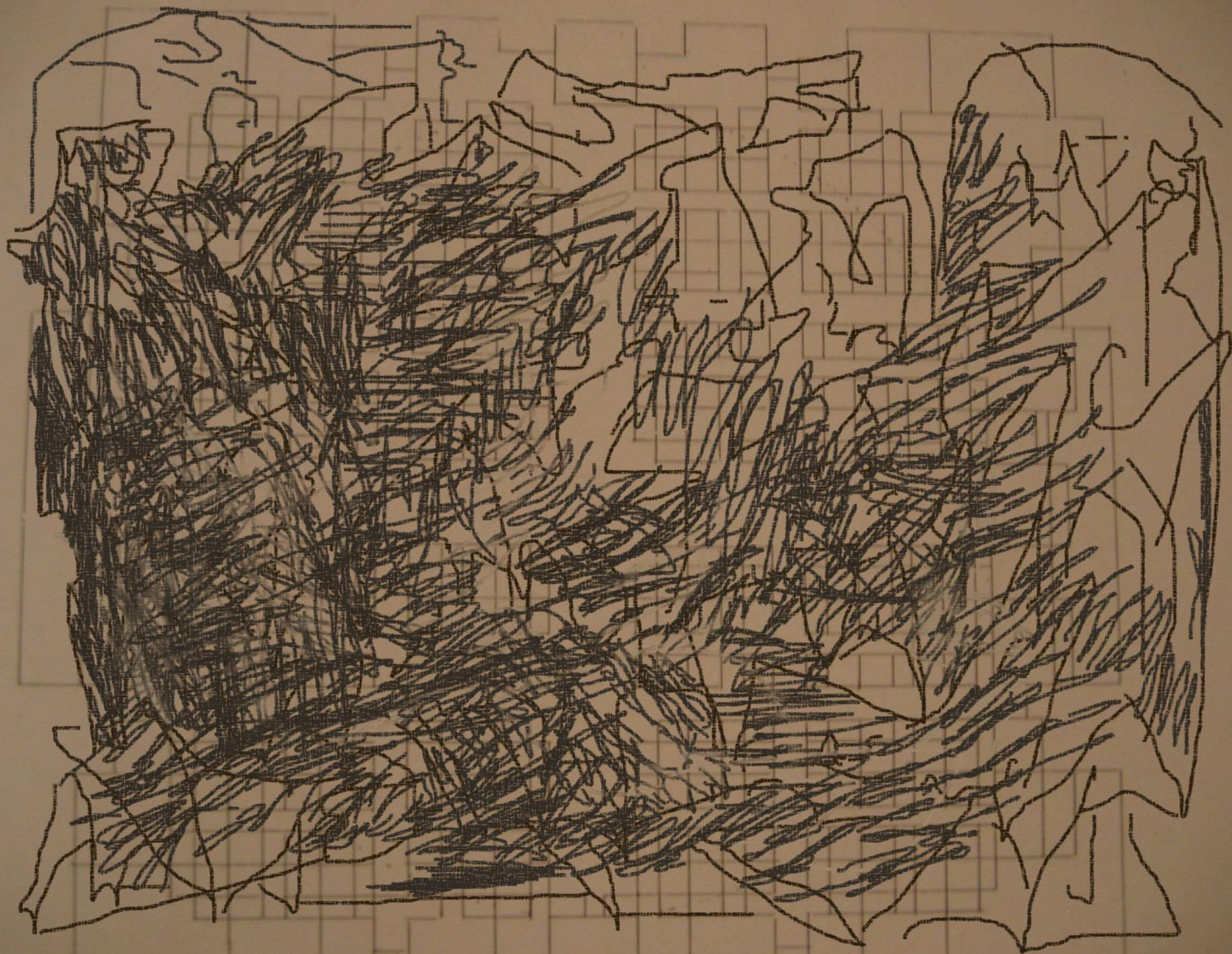












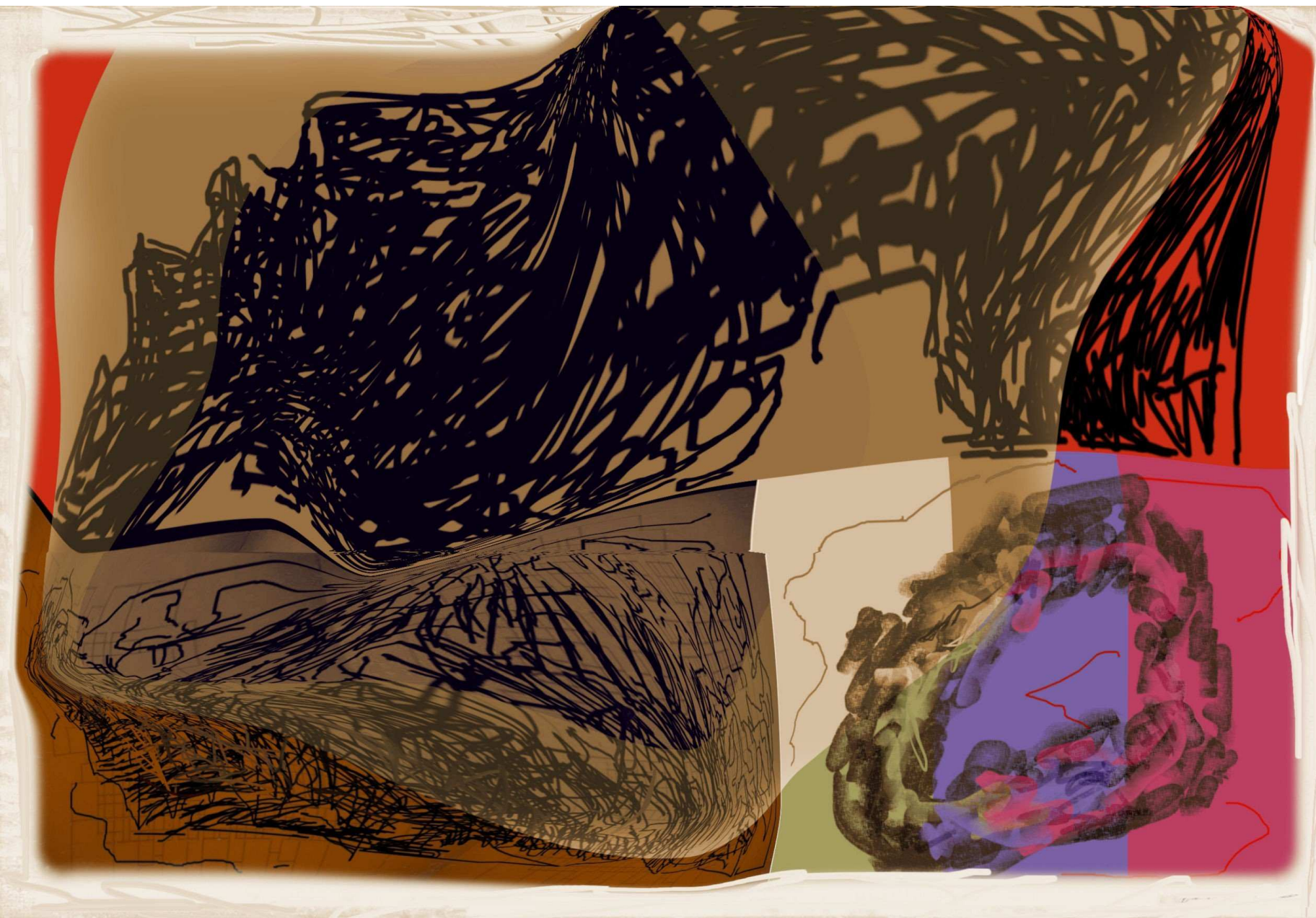




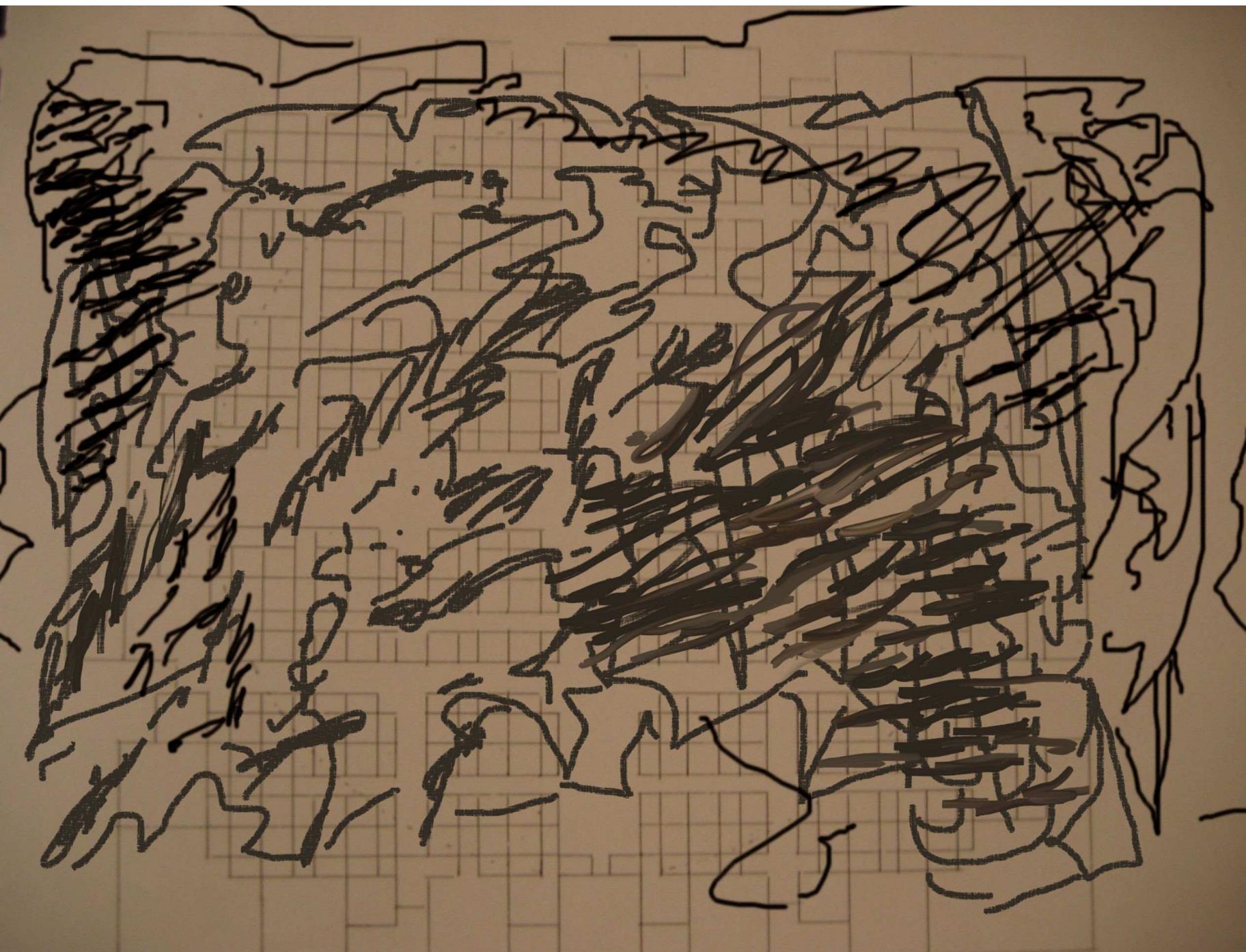


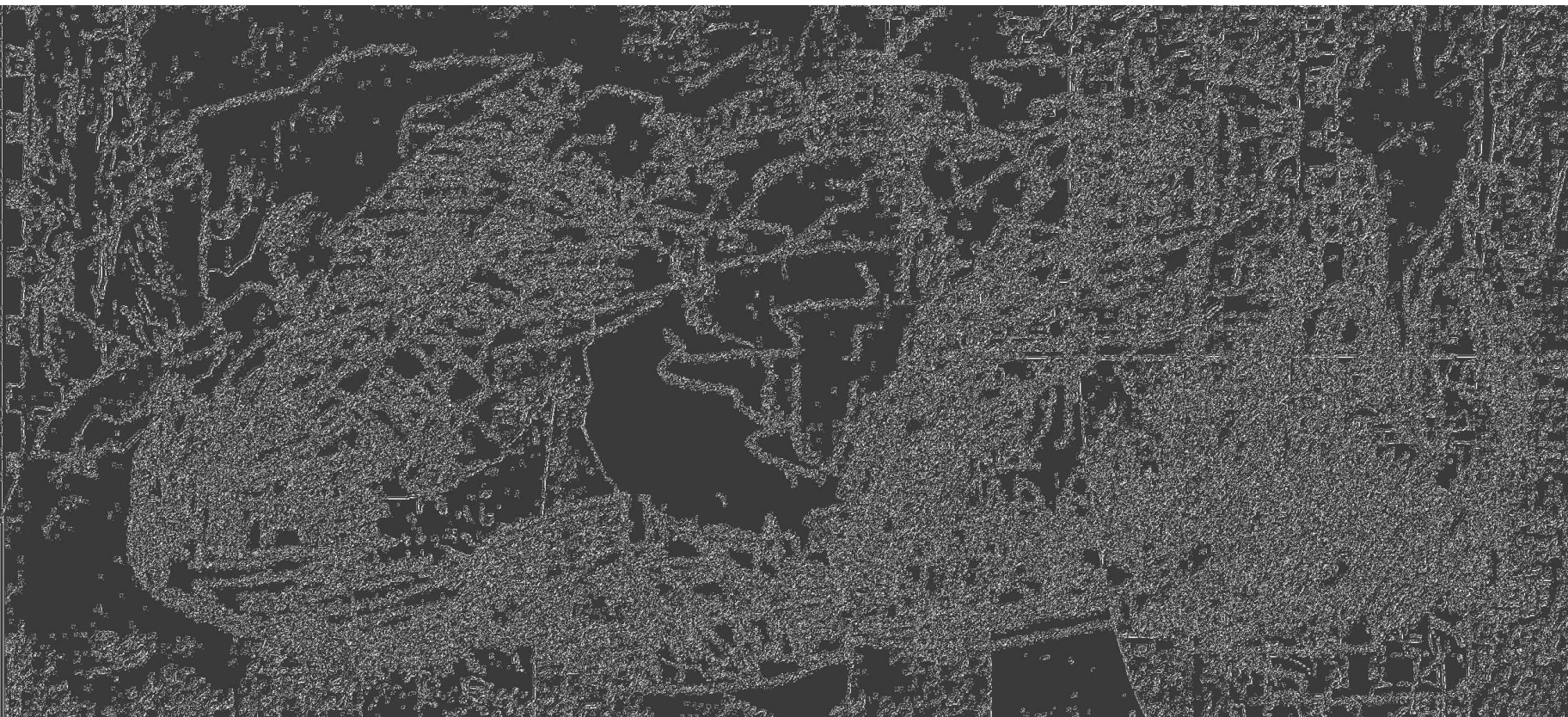




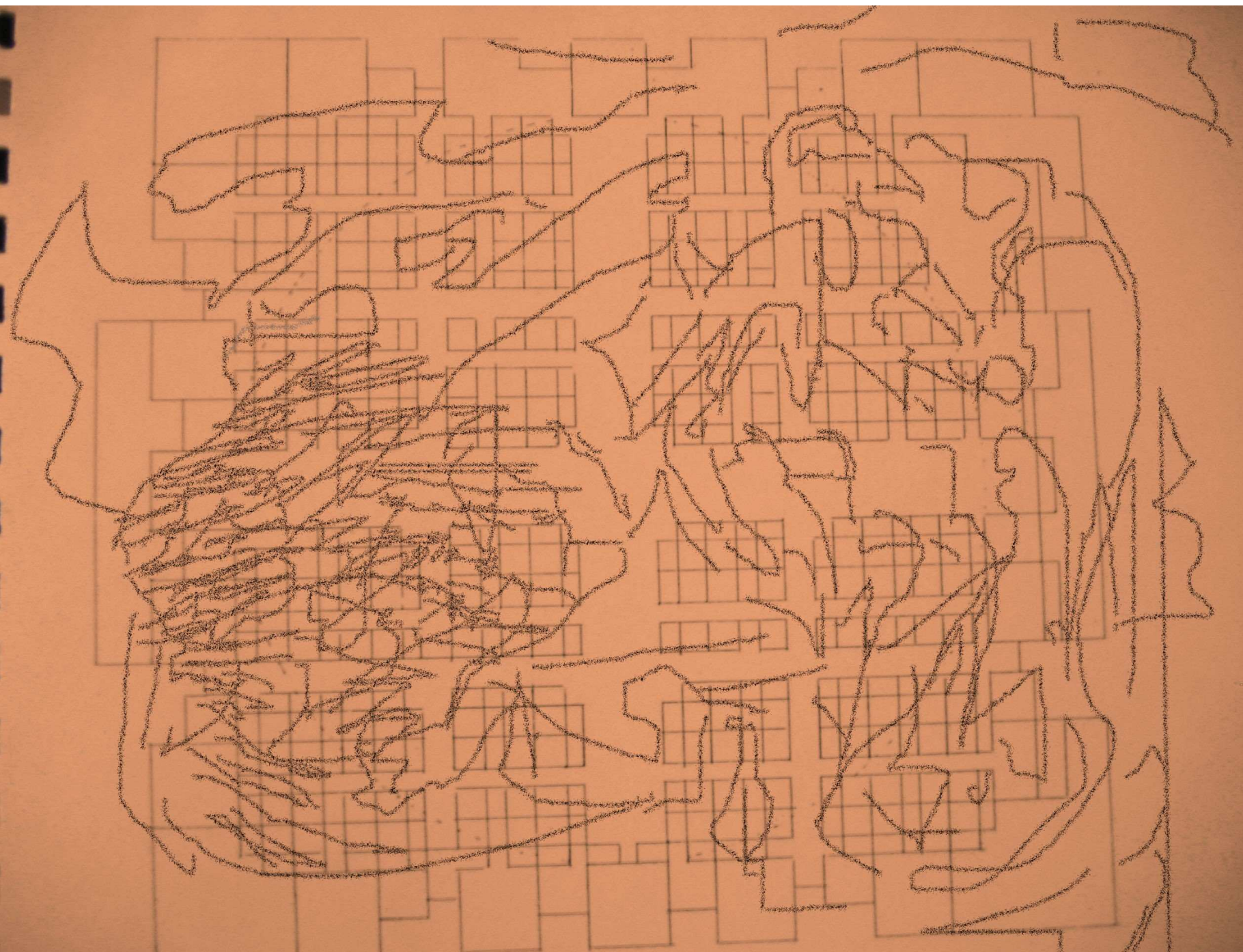




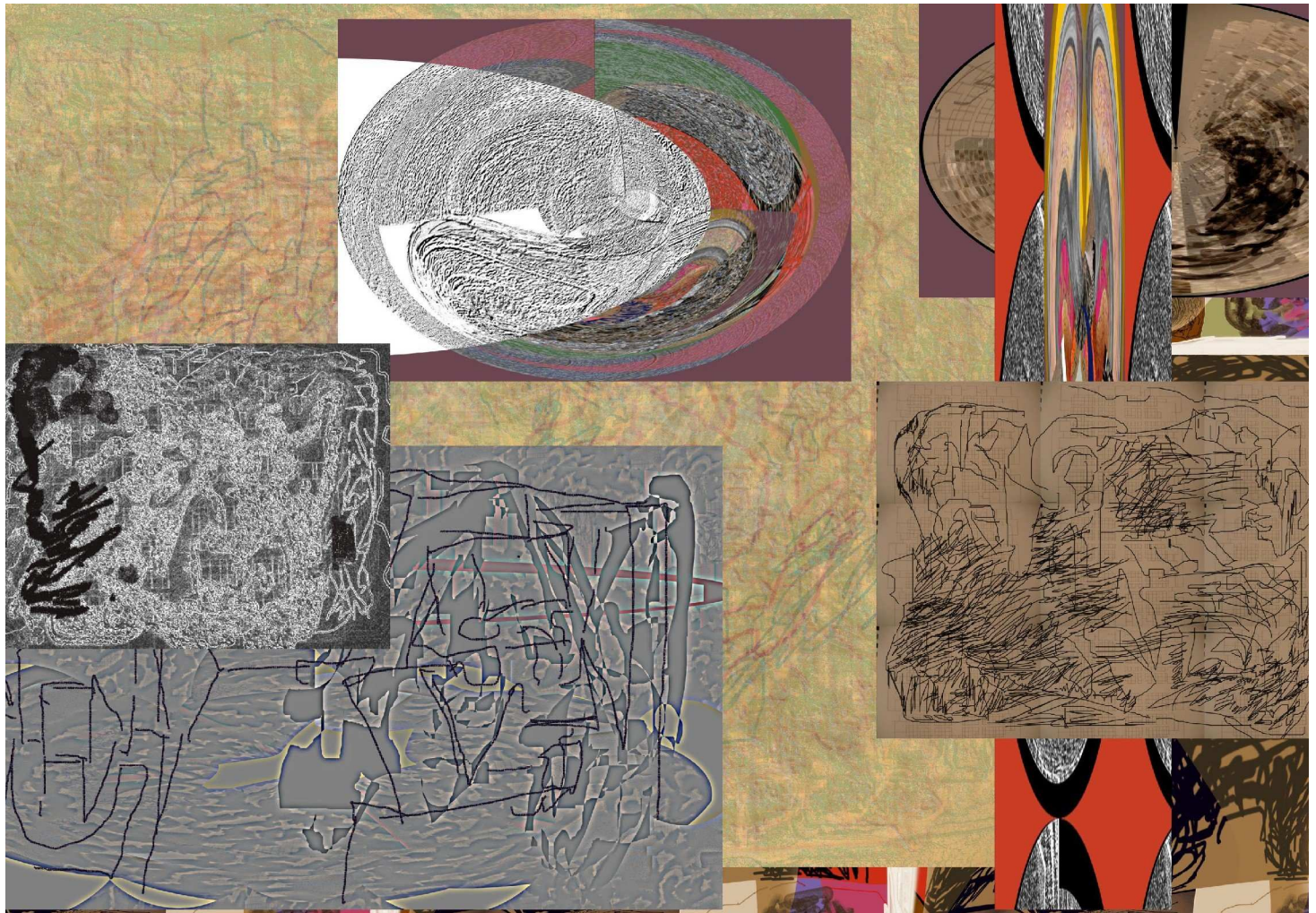










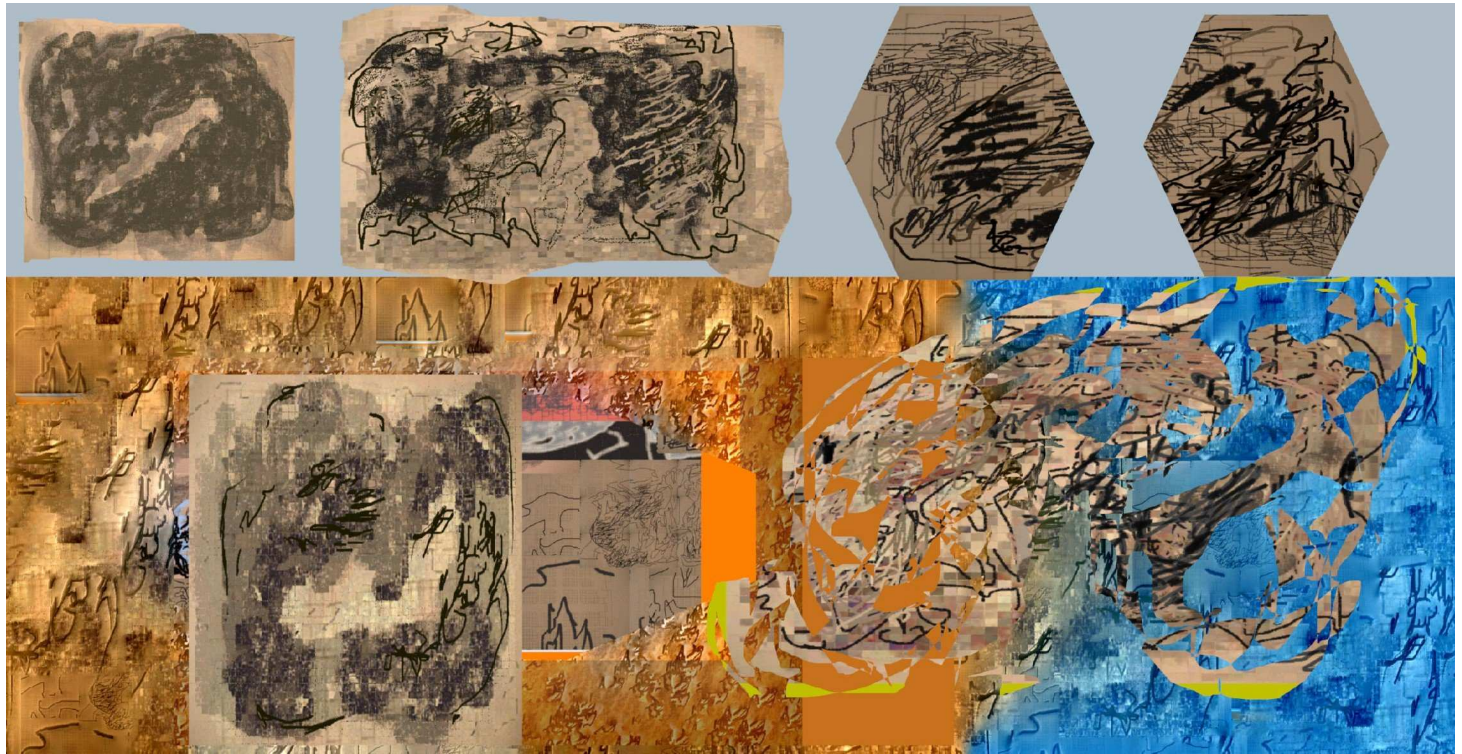


Sector 18 H-1







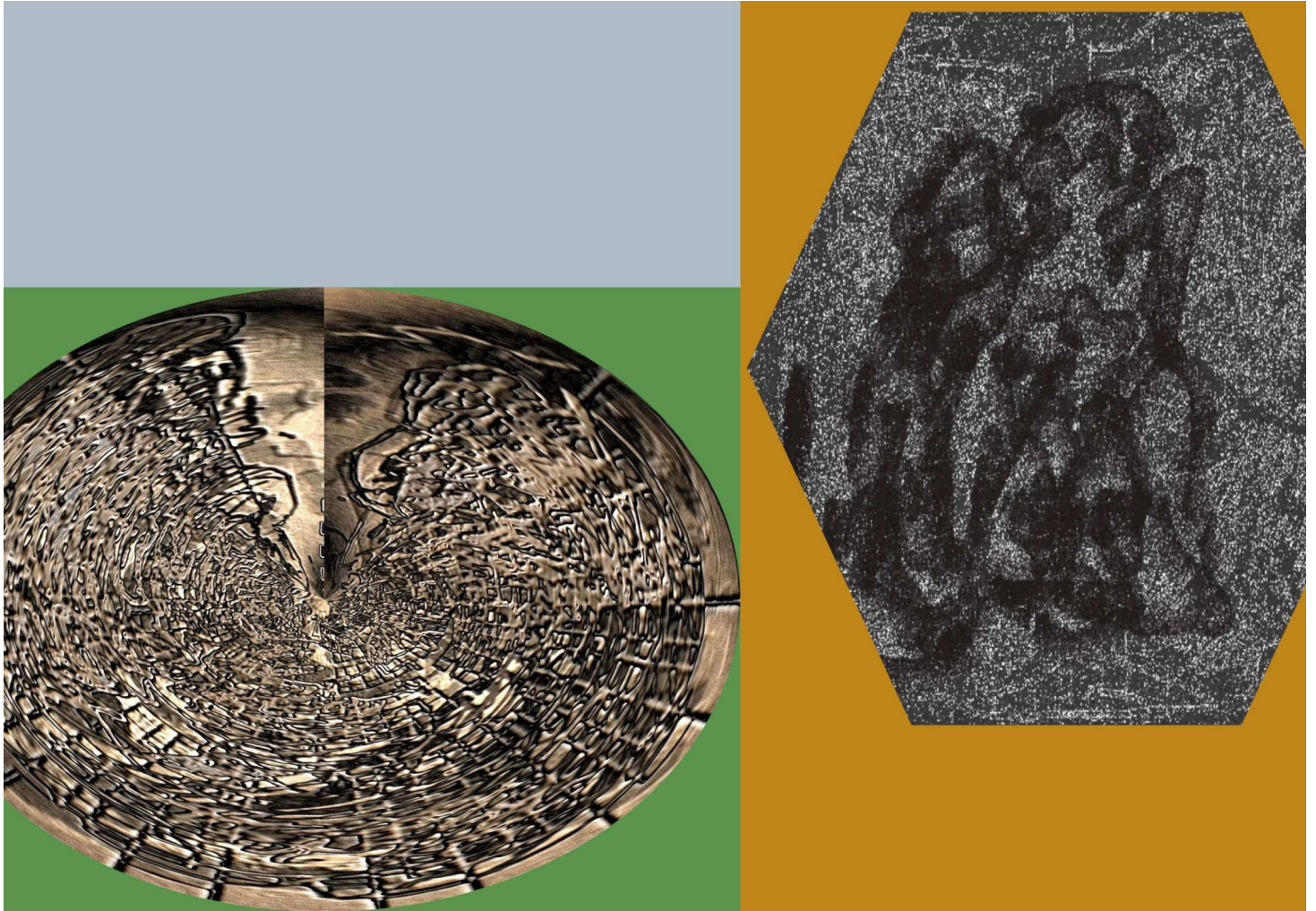


Sector 186-7



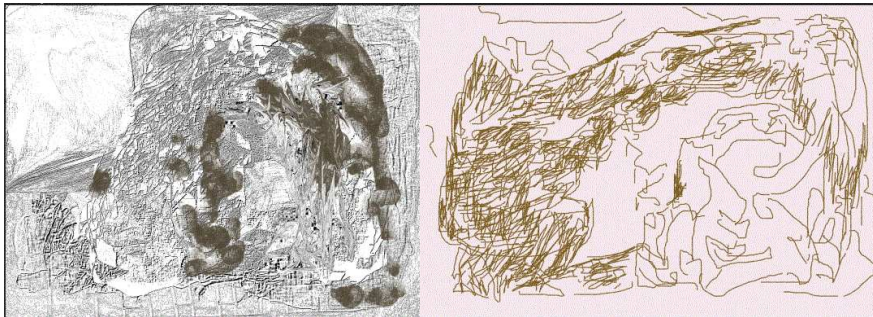




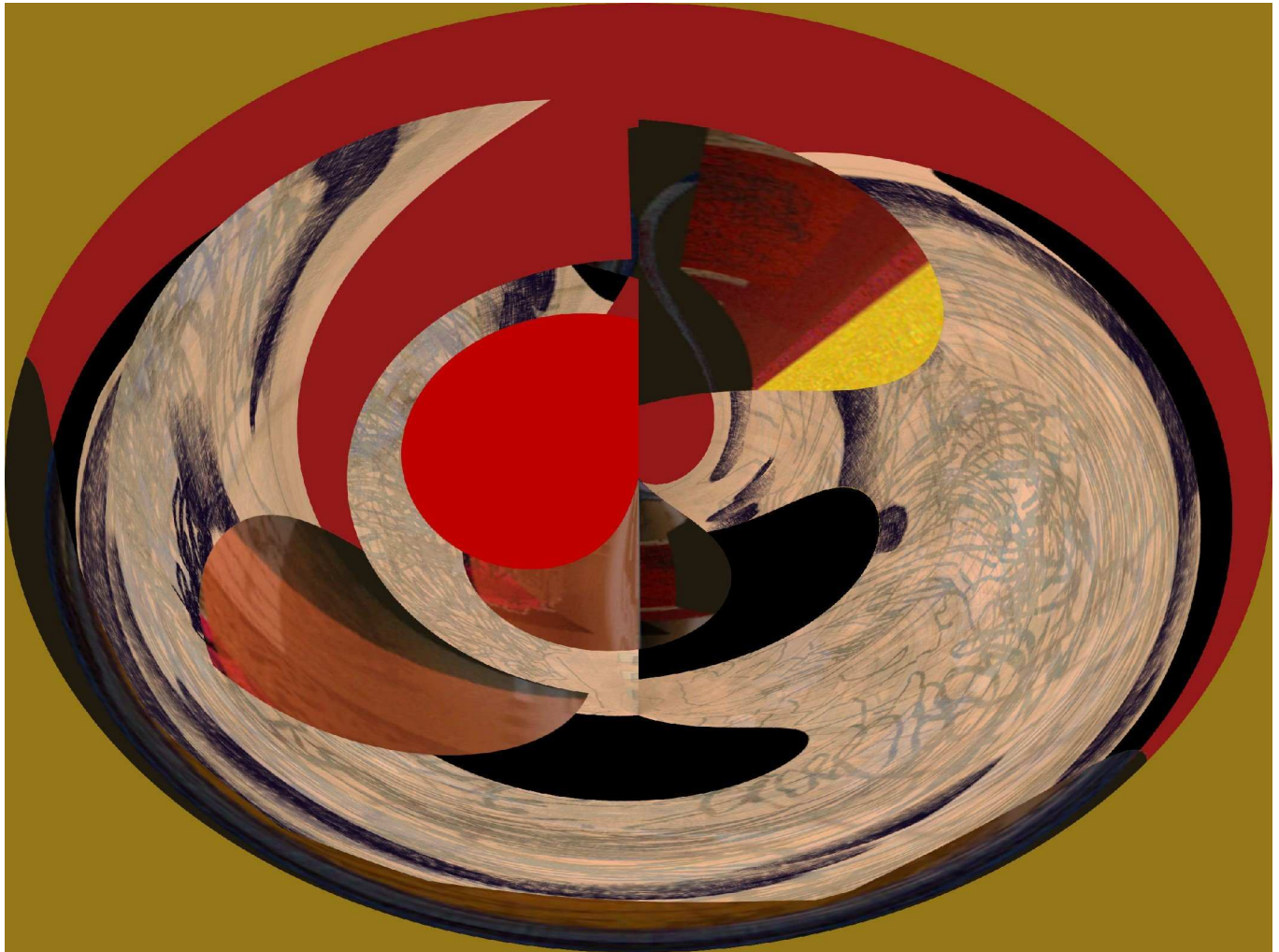


Sector 18G-8









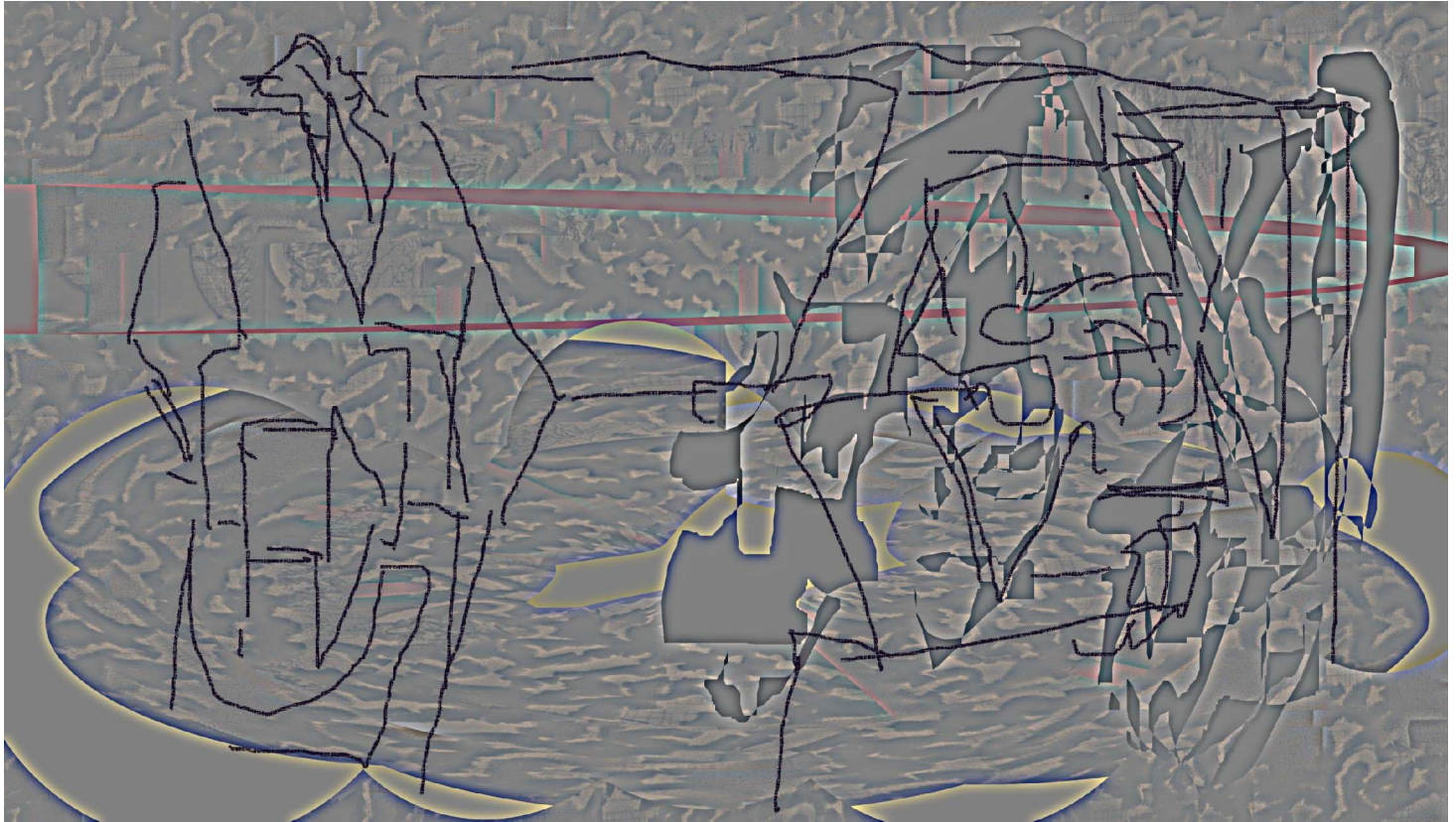
Sector 18G-14





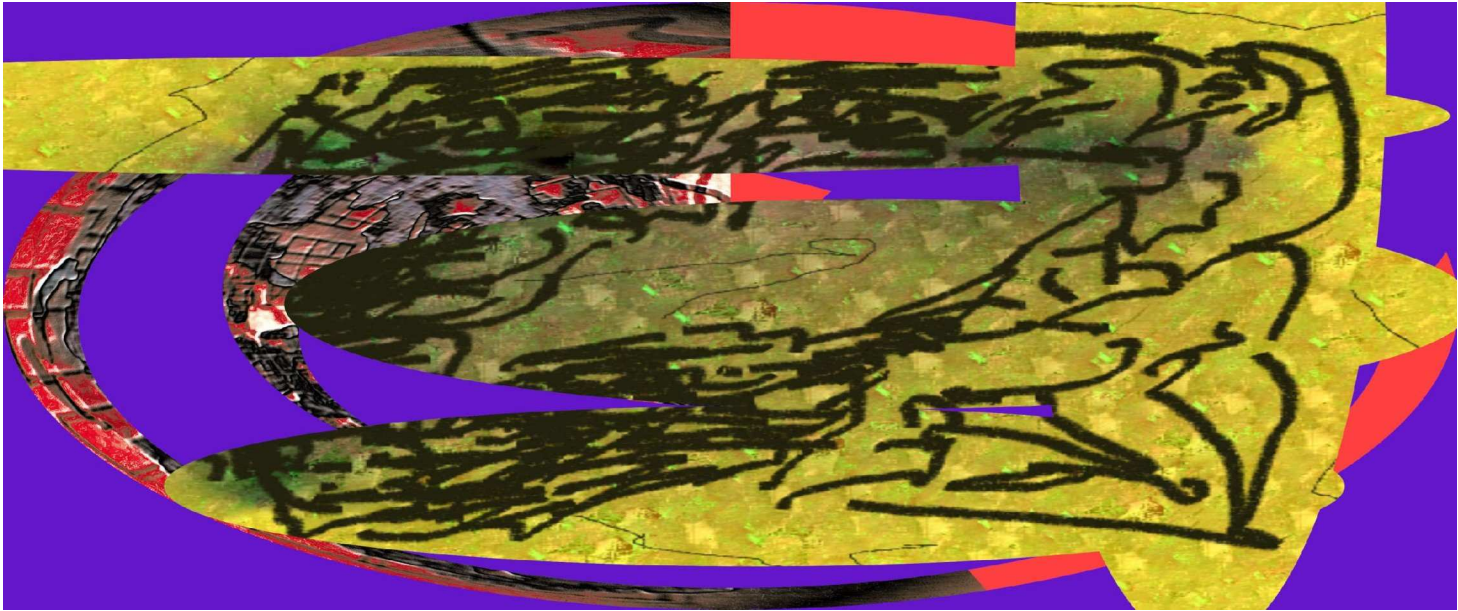
Sector 18G-13





Sector 18G-9



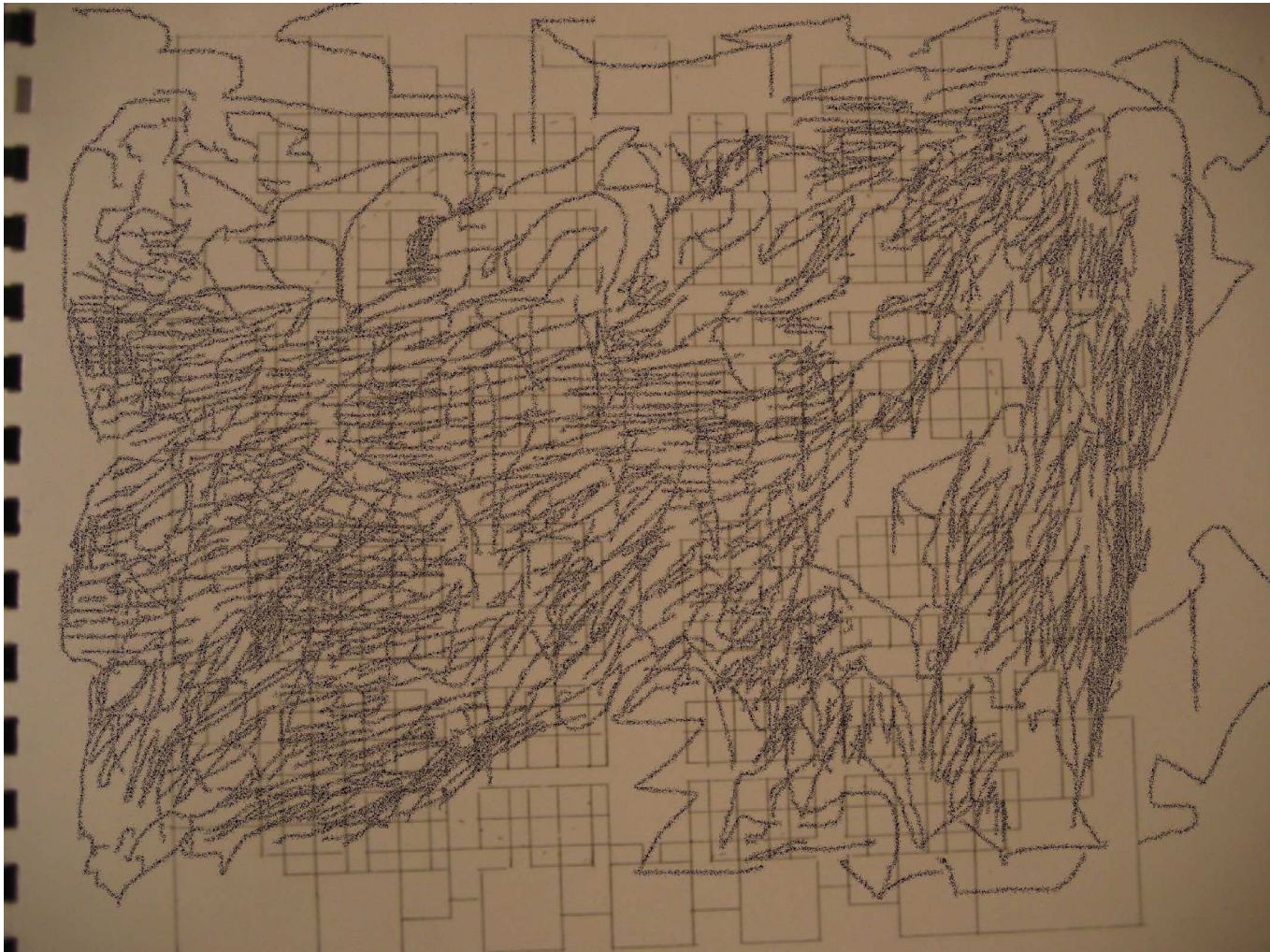






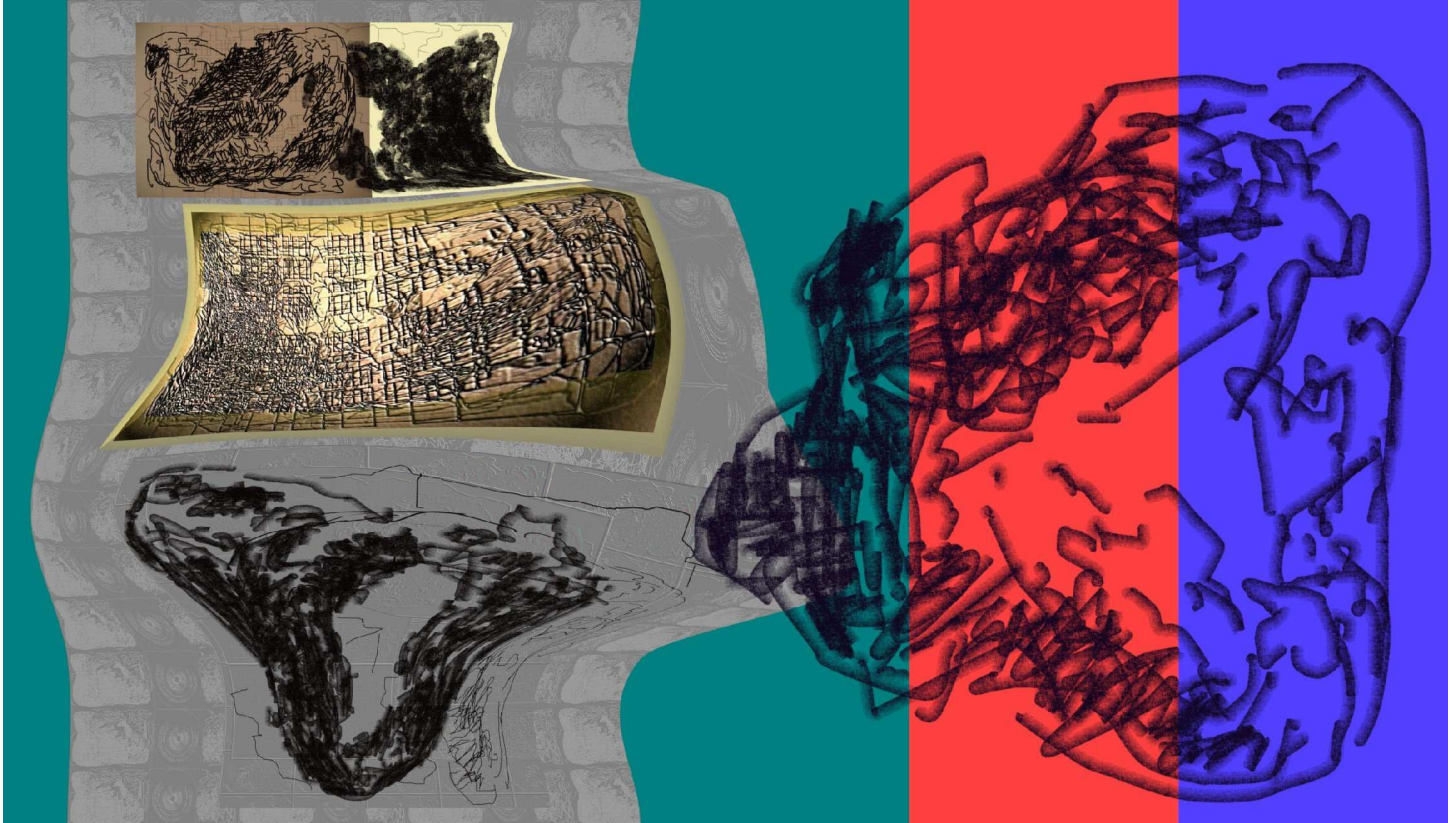
Sector 18G-1





Sector 18F-10





Sector 18g-4





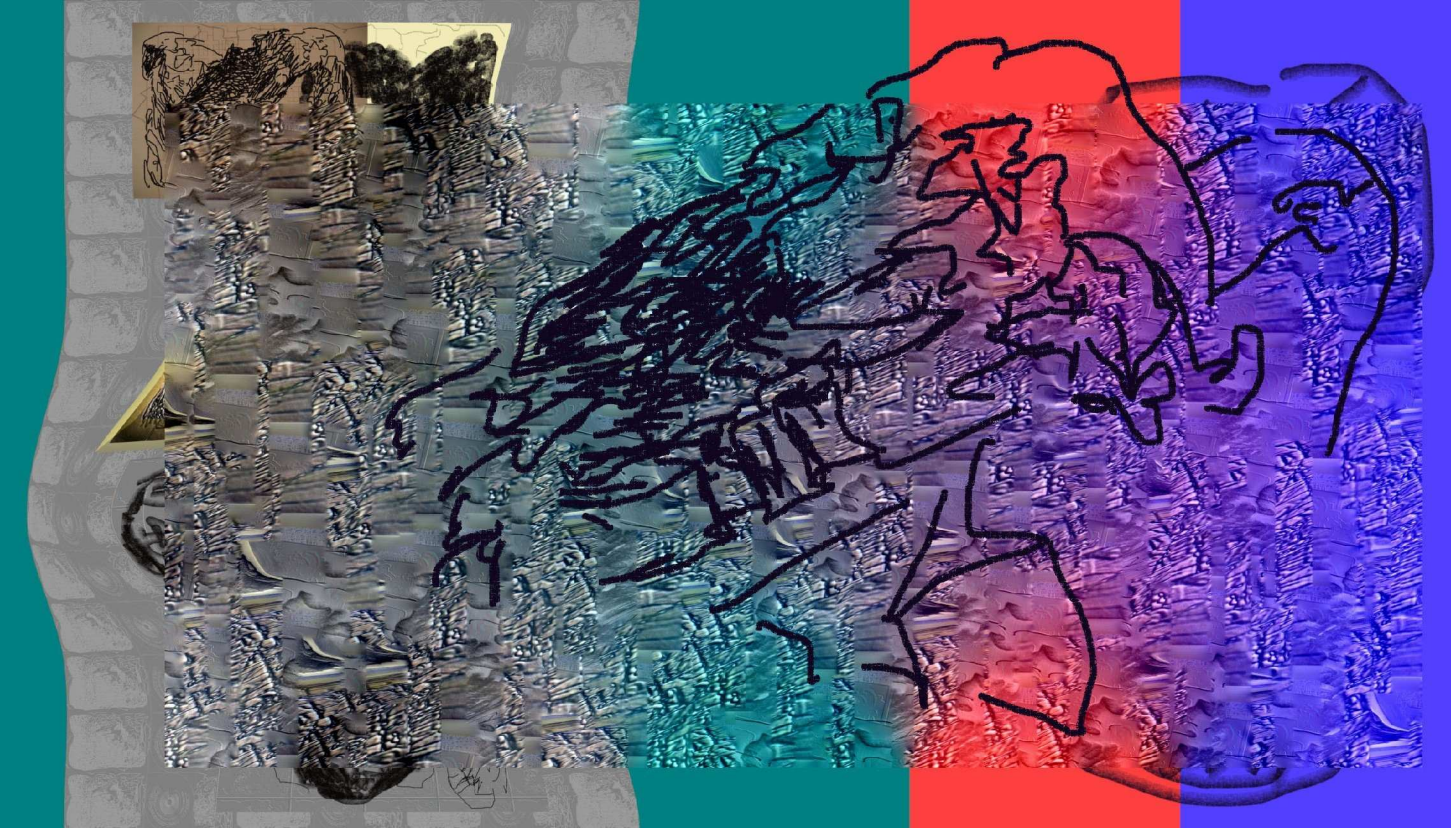
Sector 18G-3





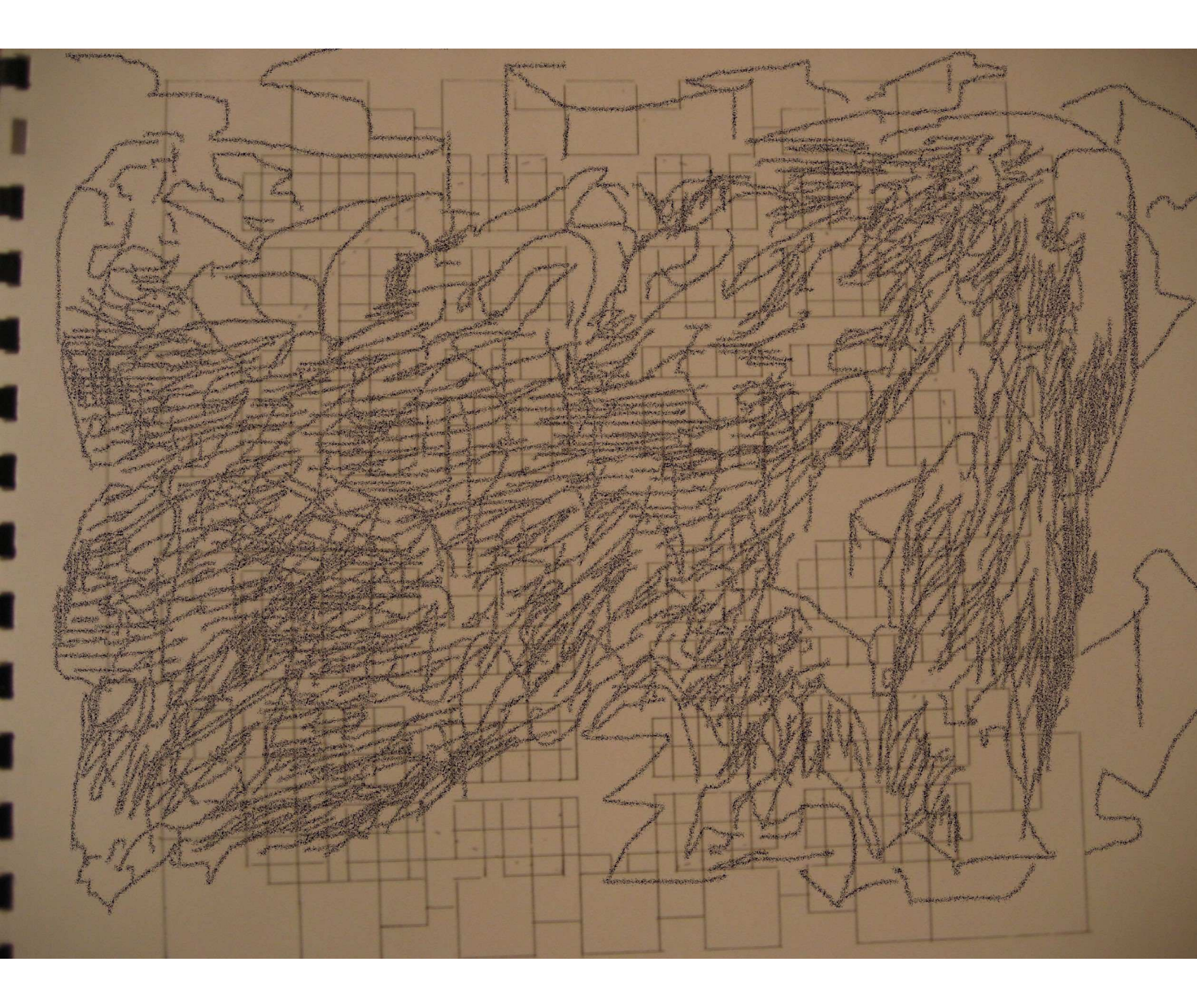
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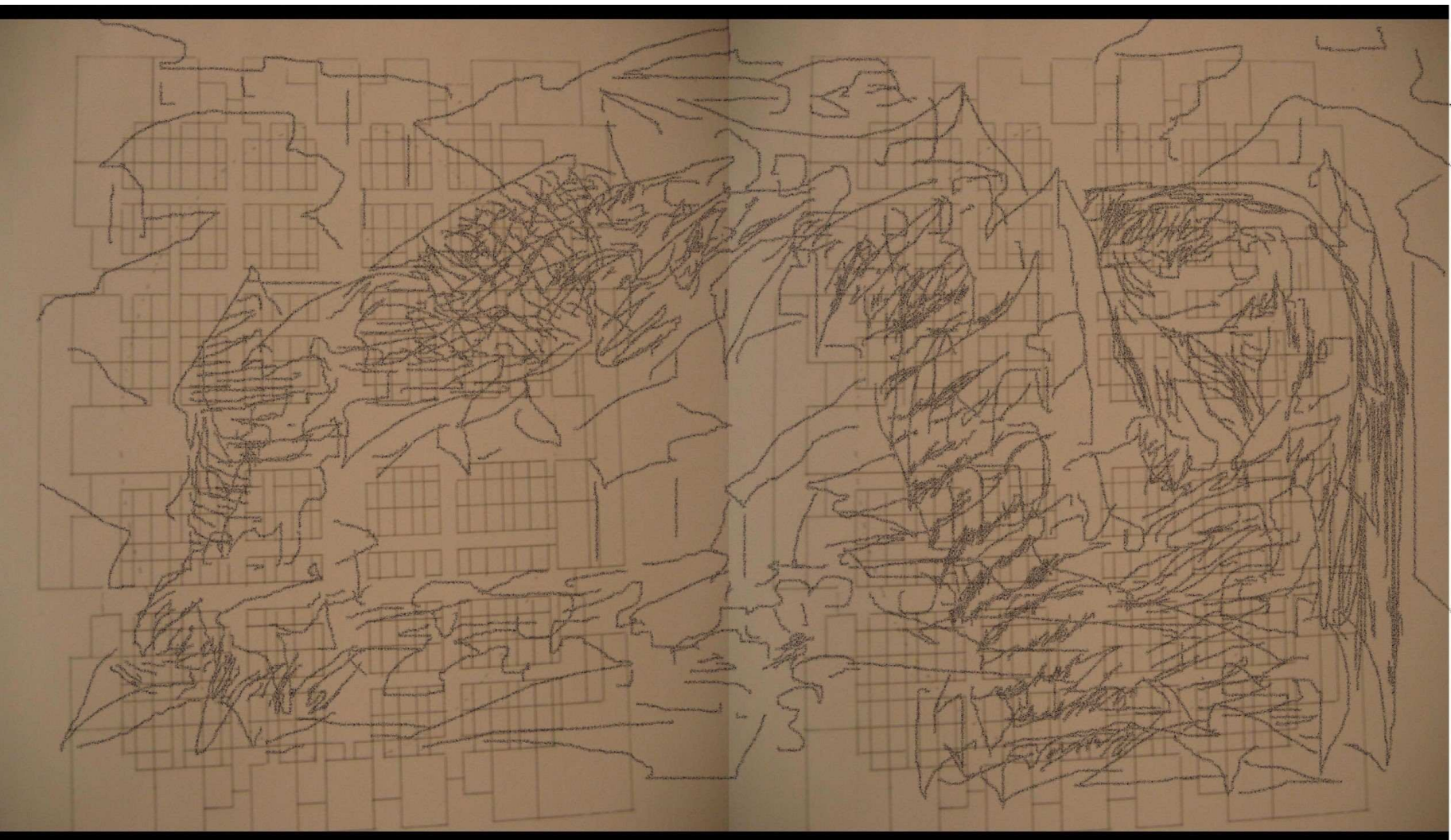


Sector 18G-5

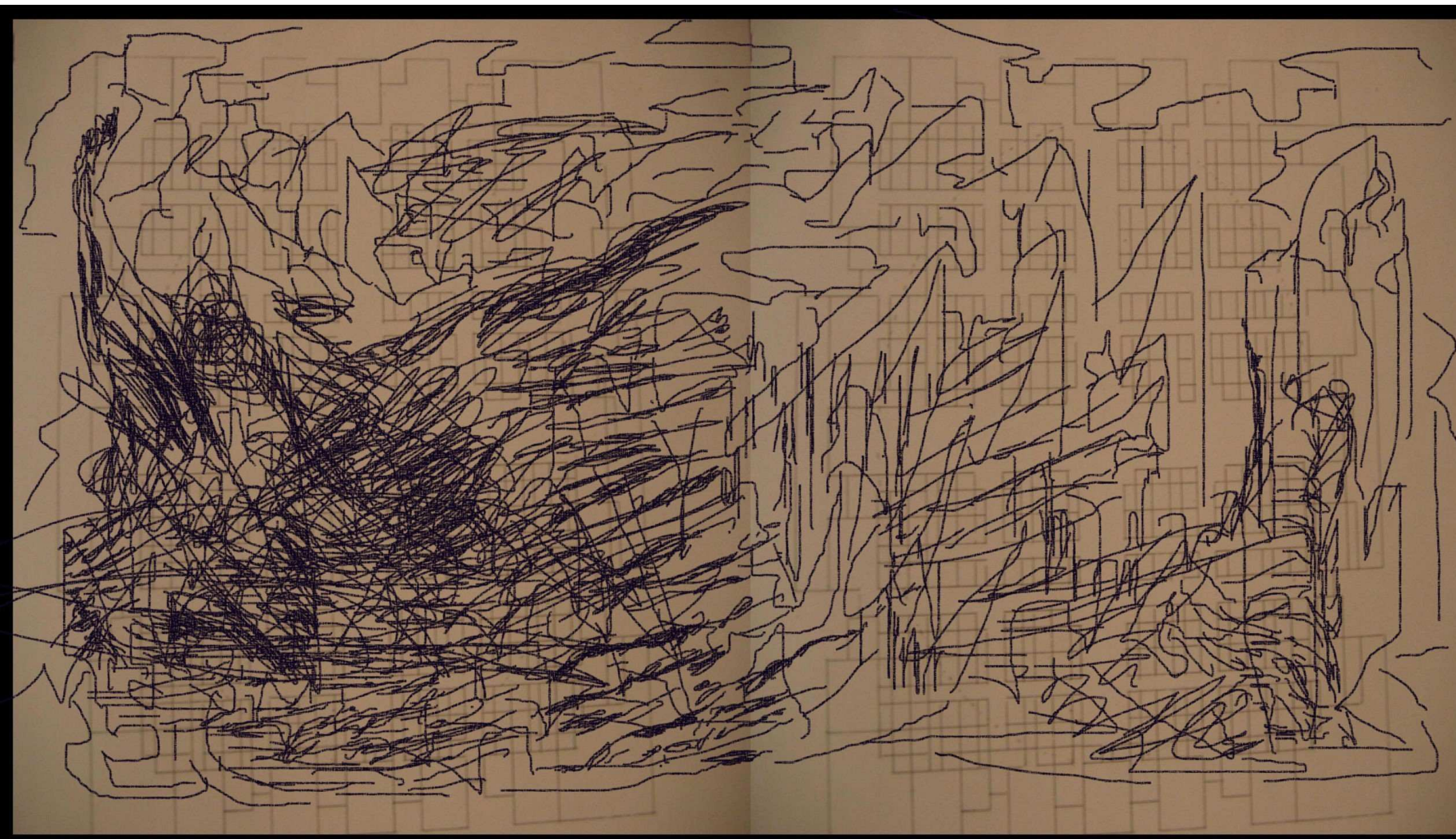




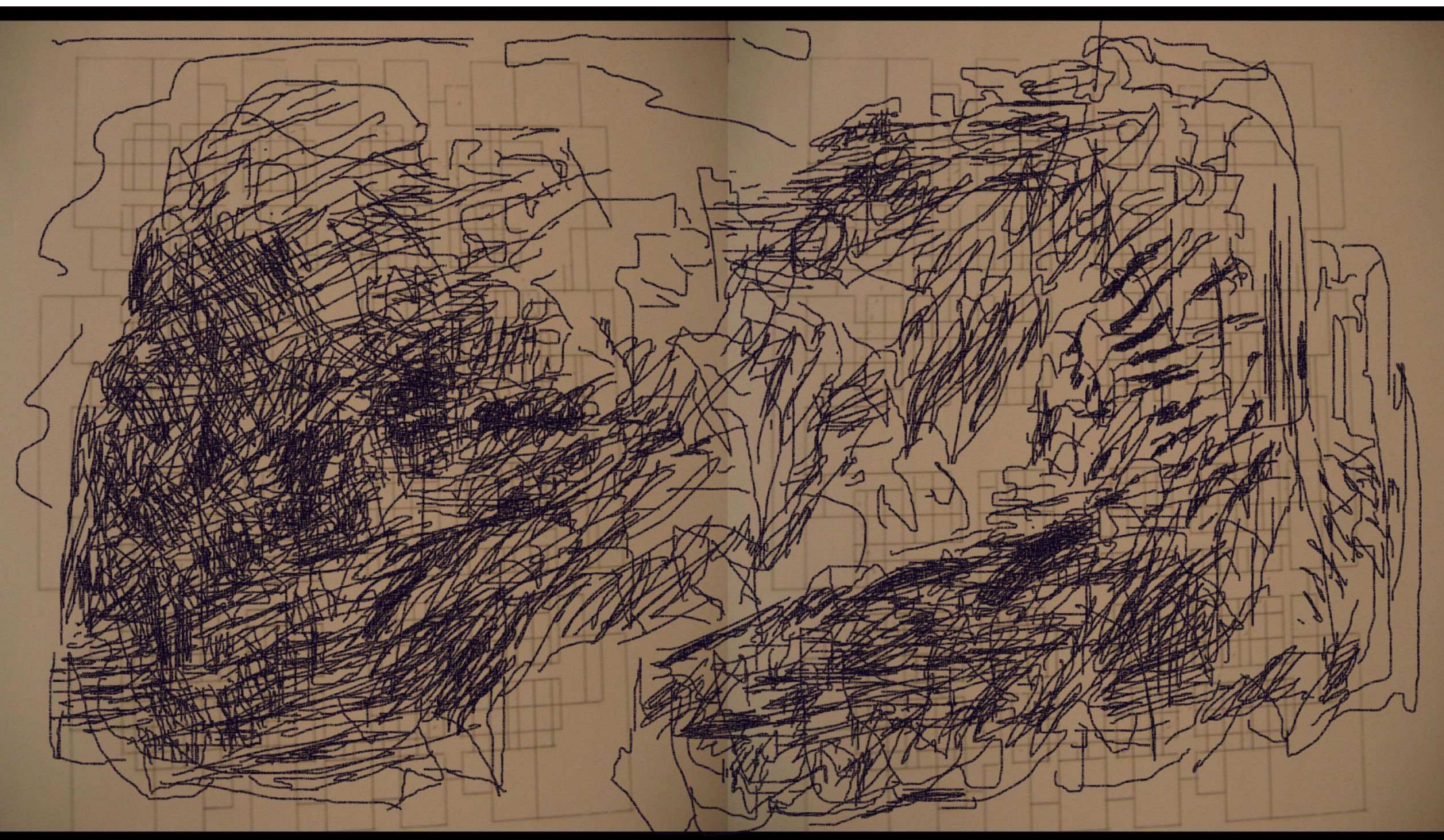








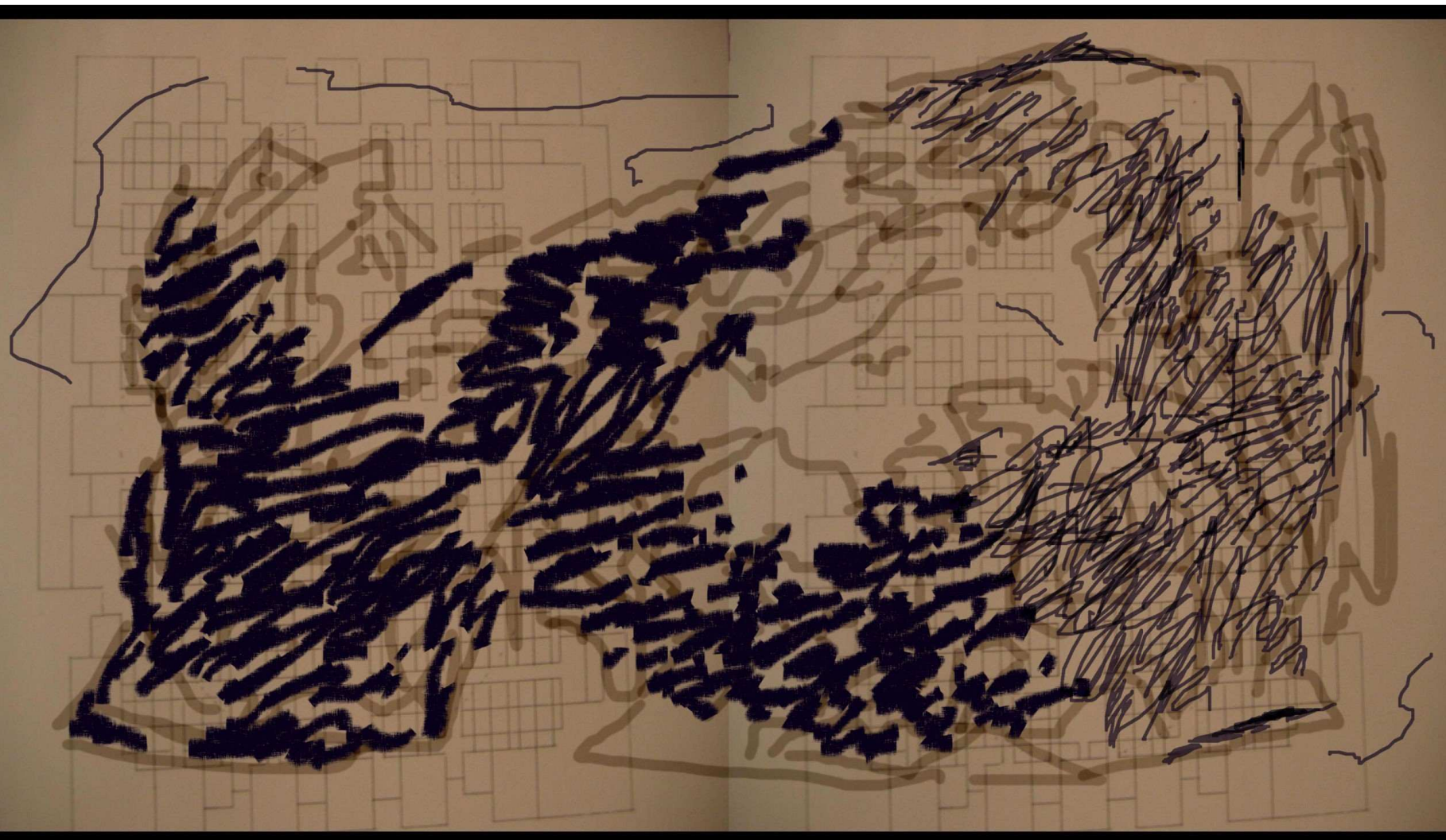




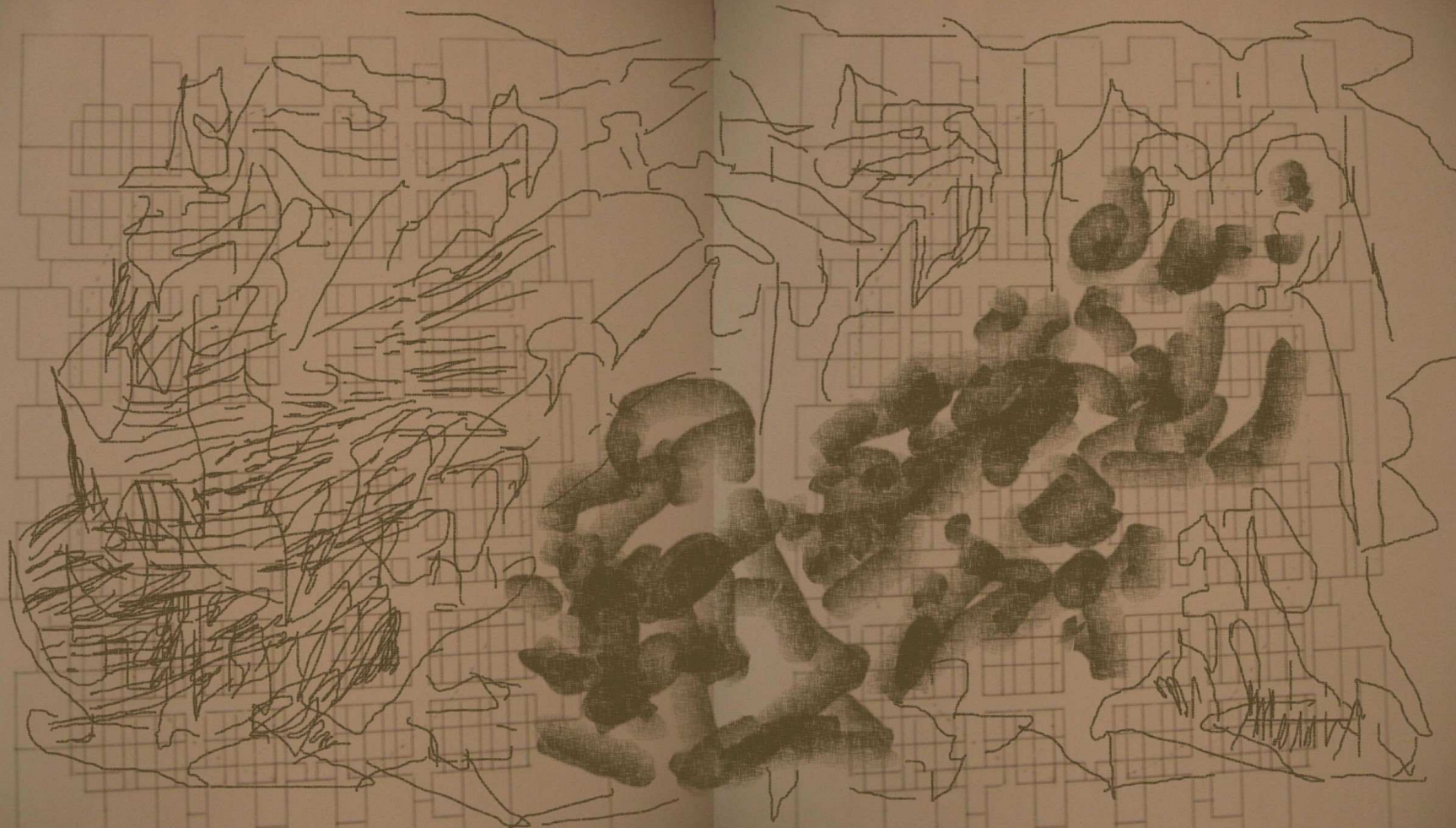




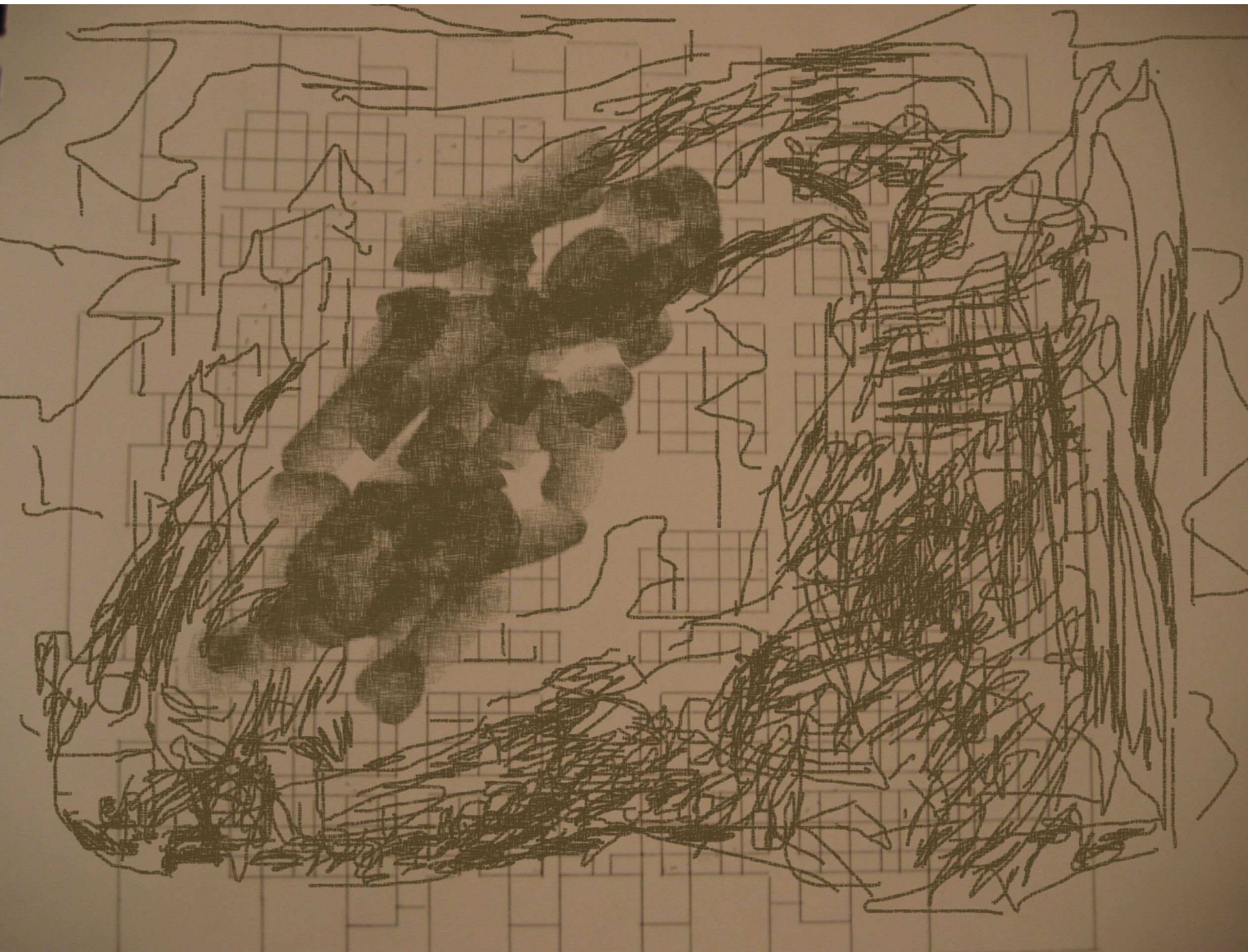




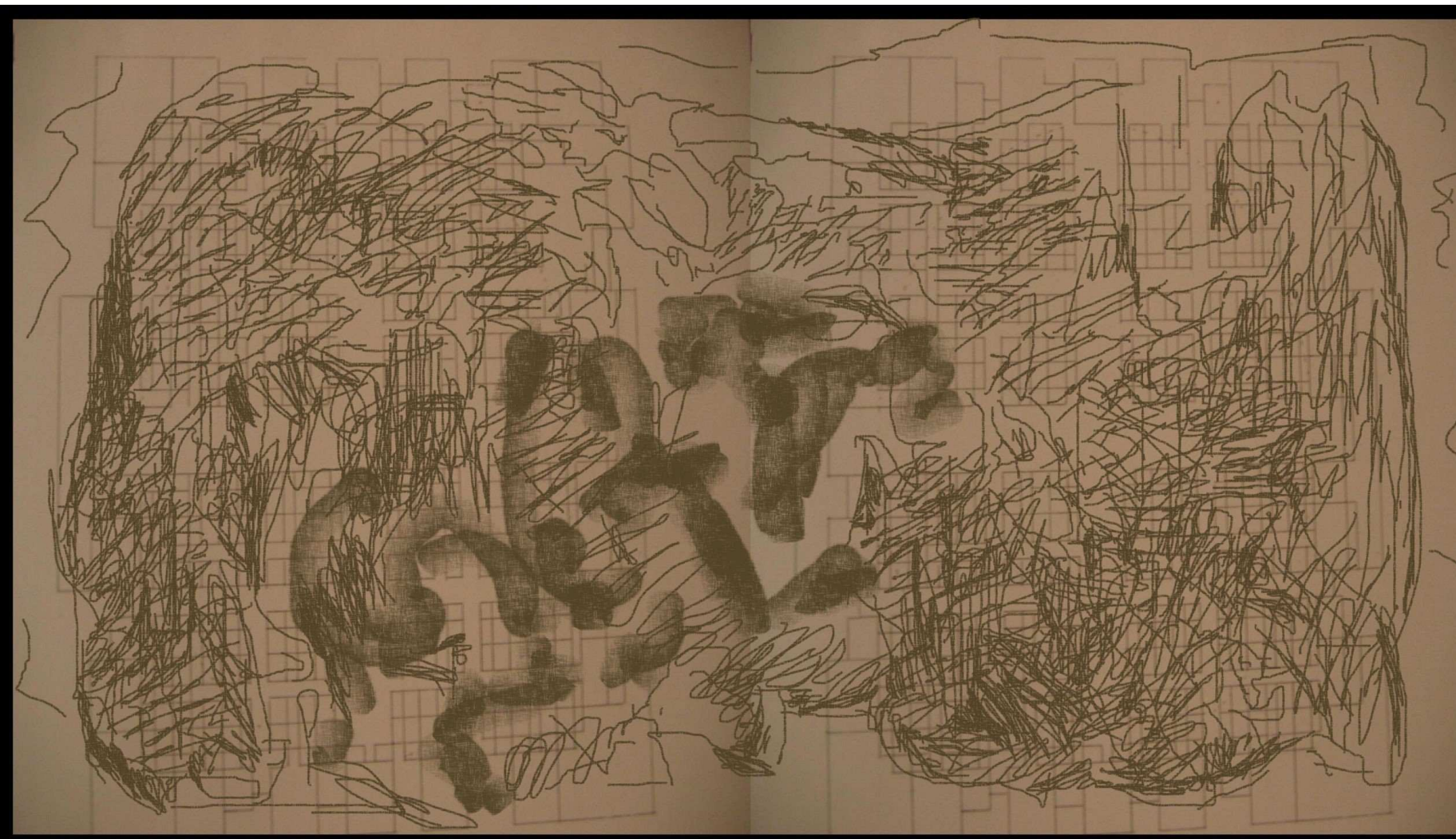




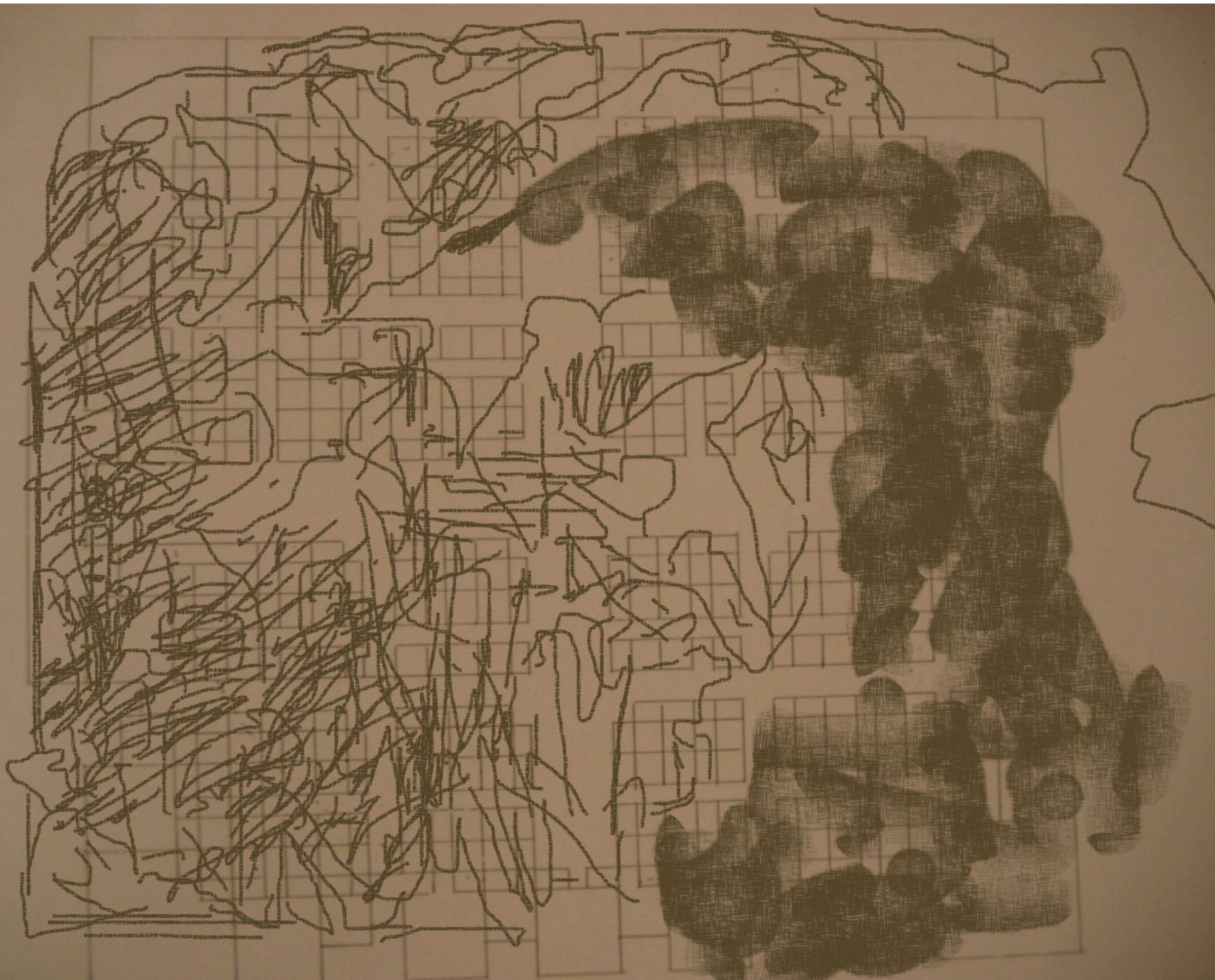








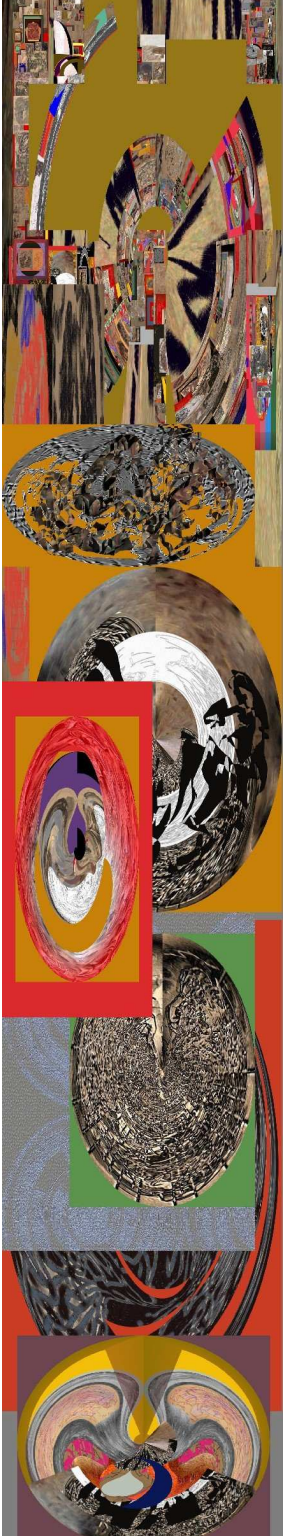




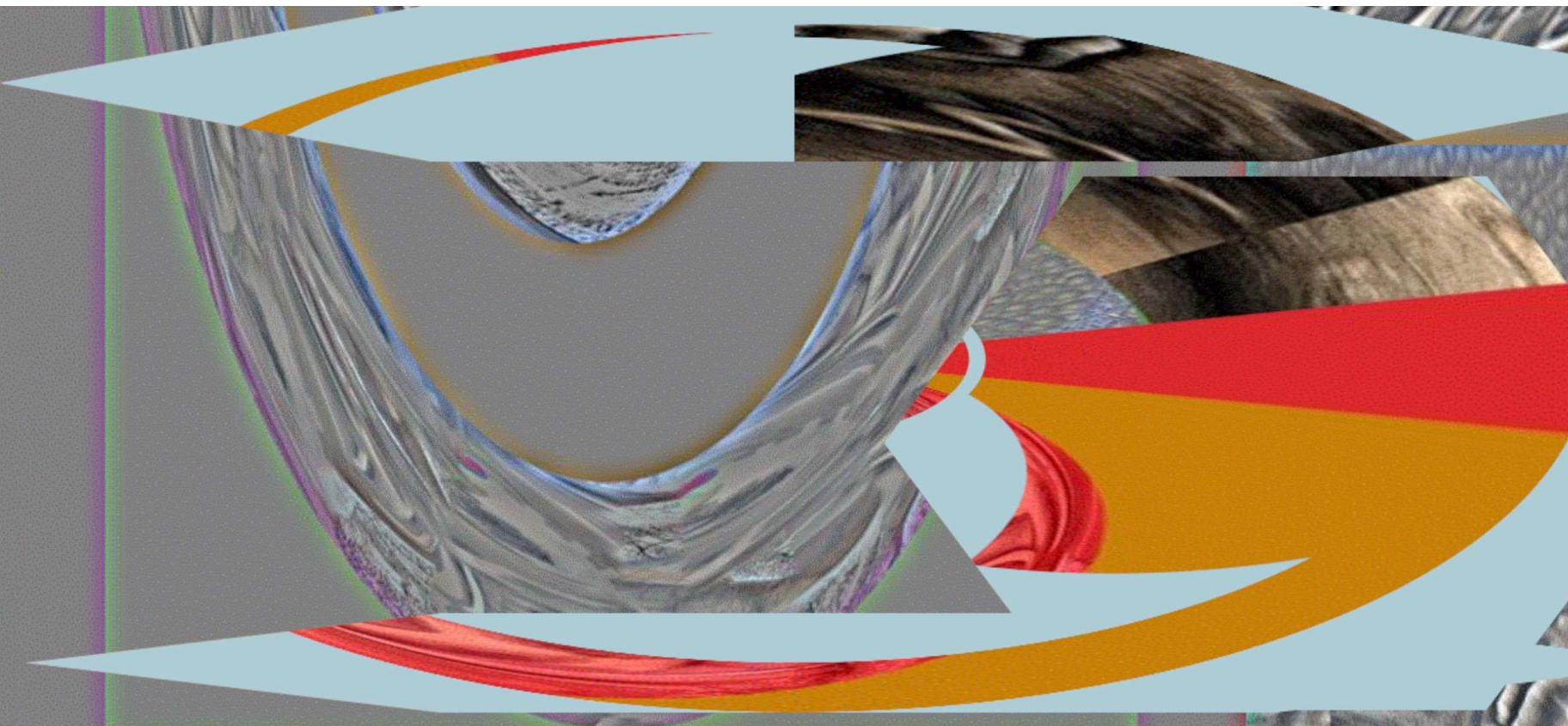




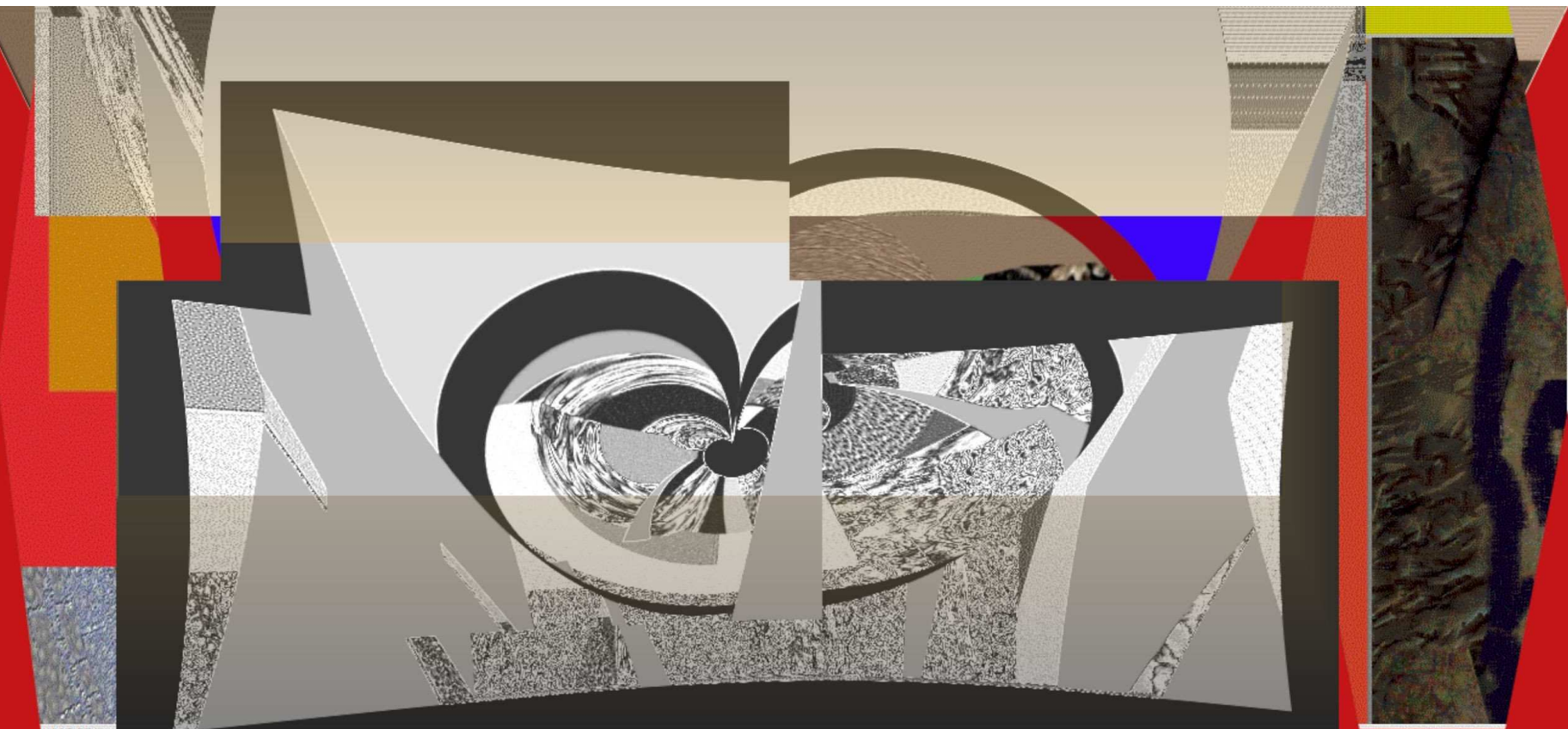




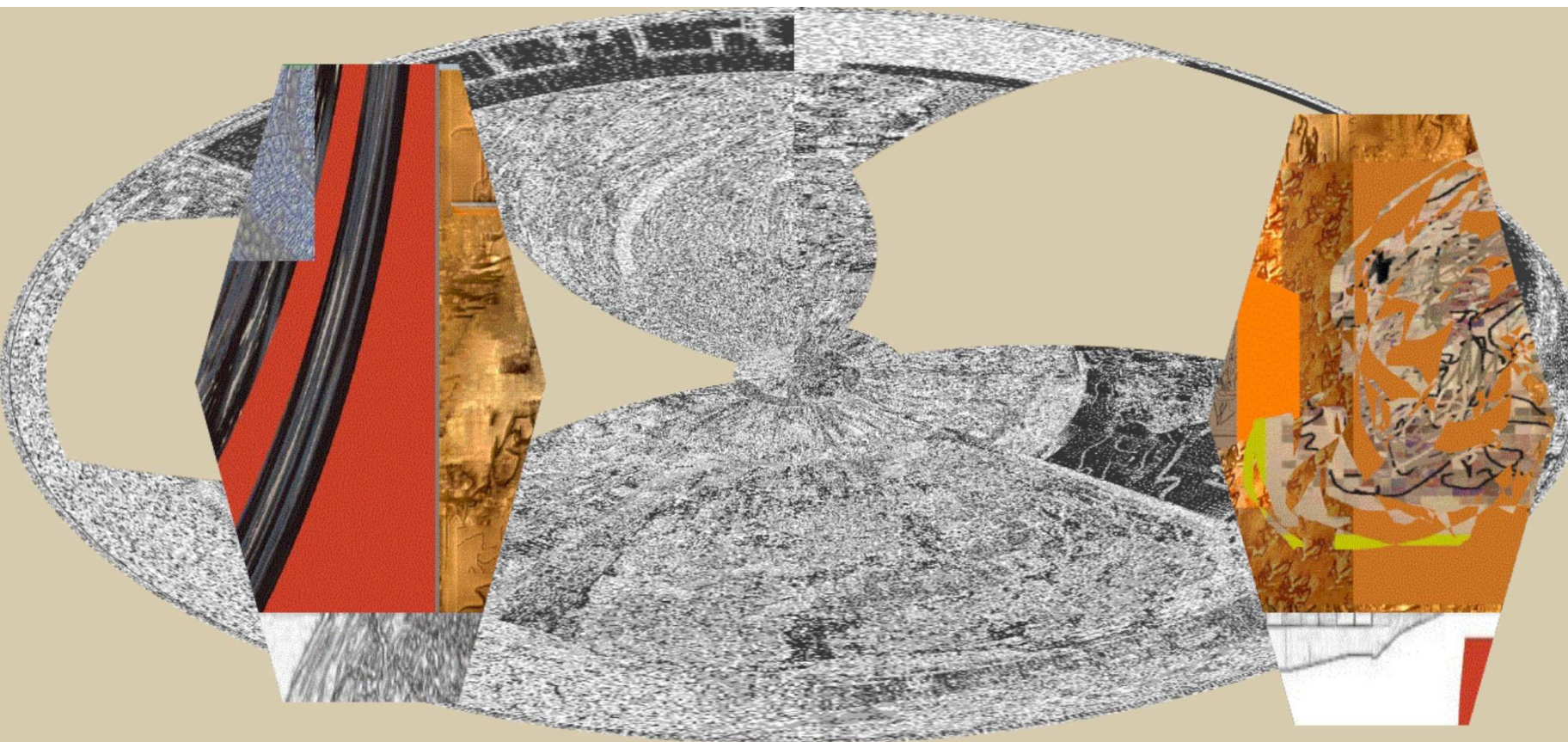




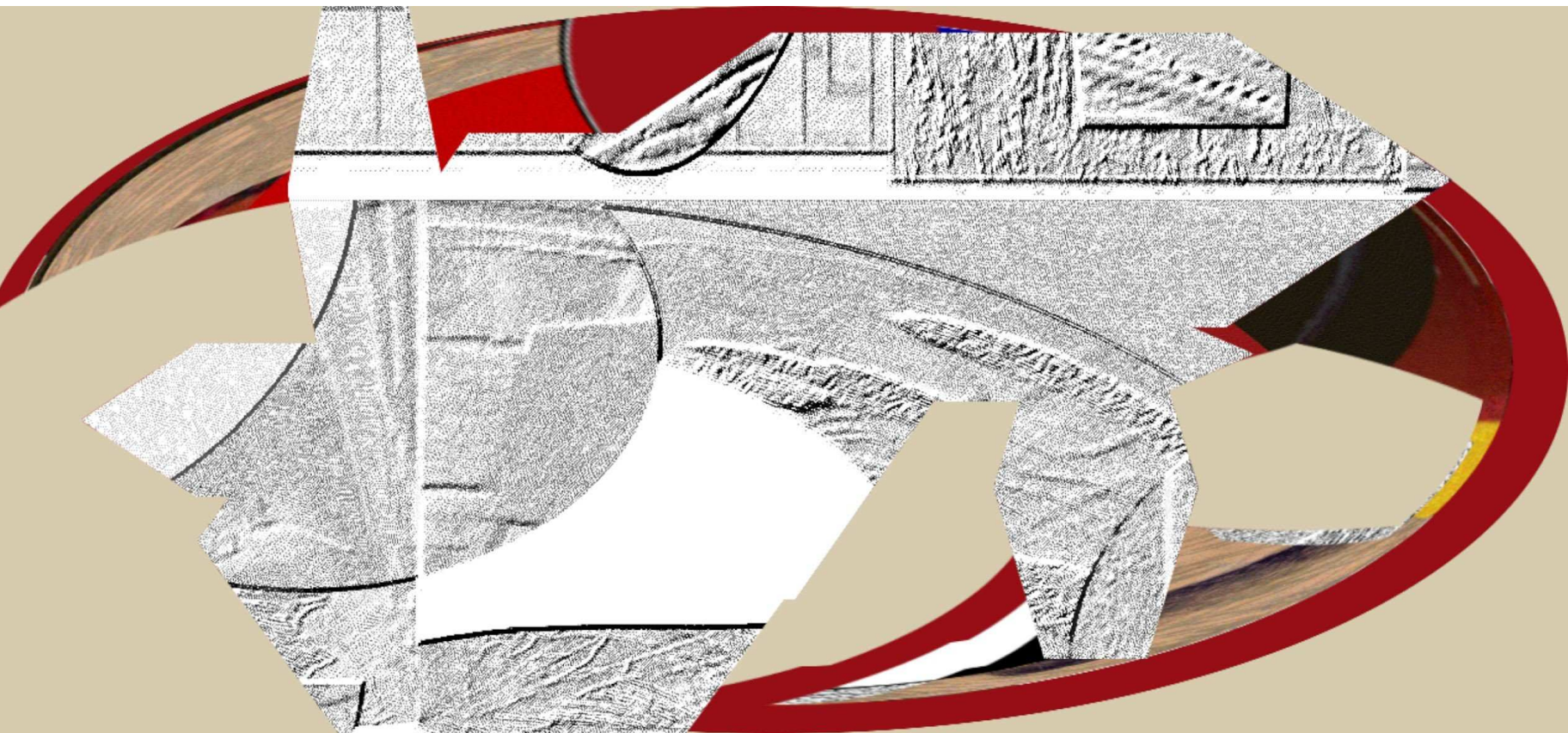








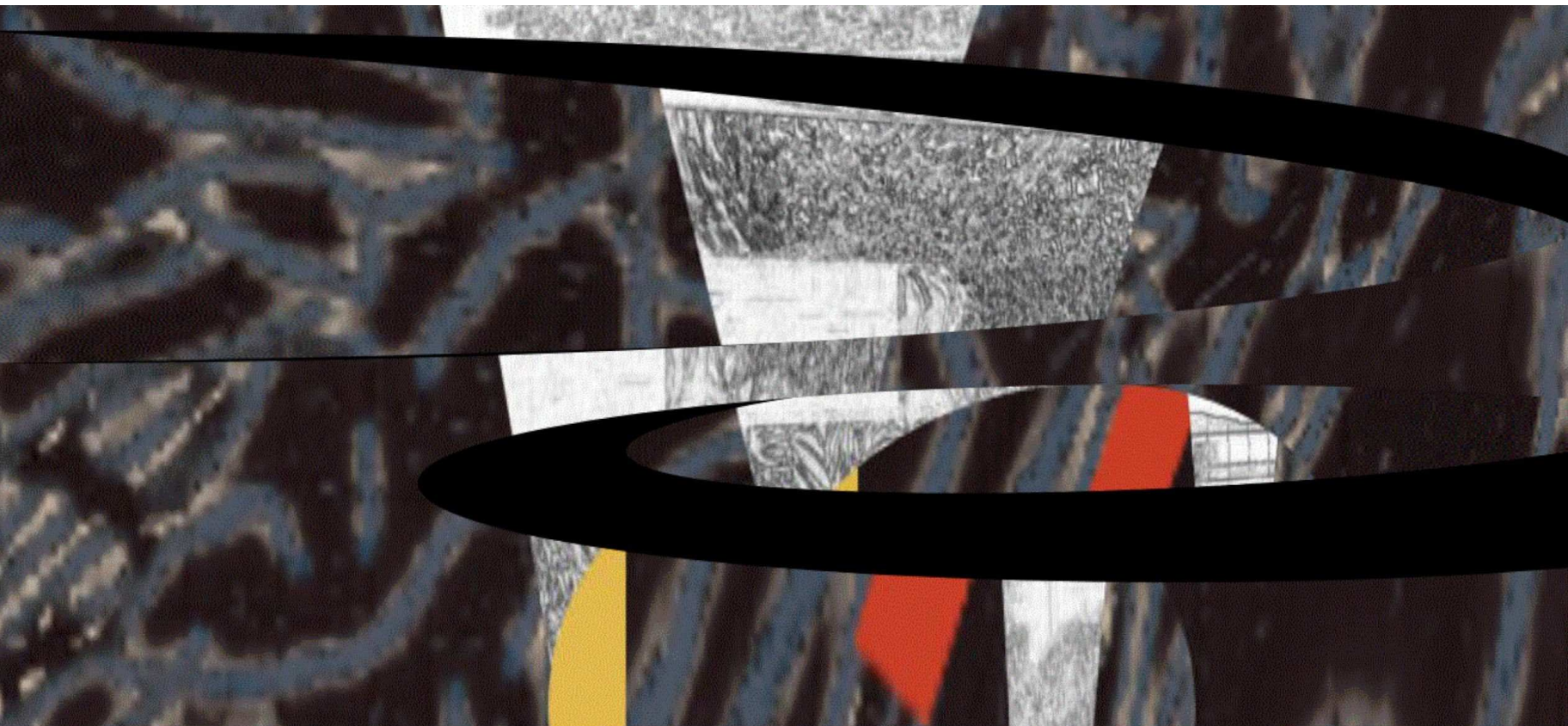




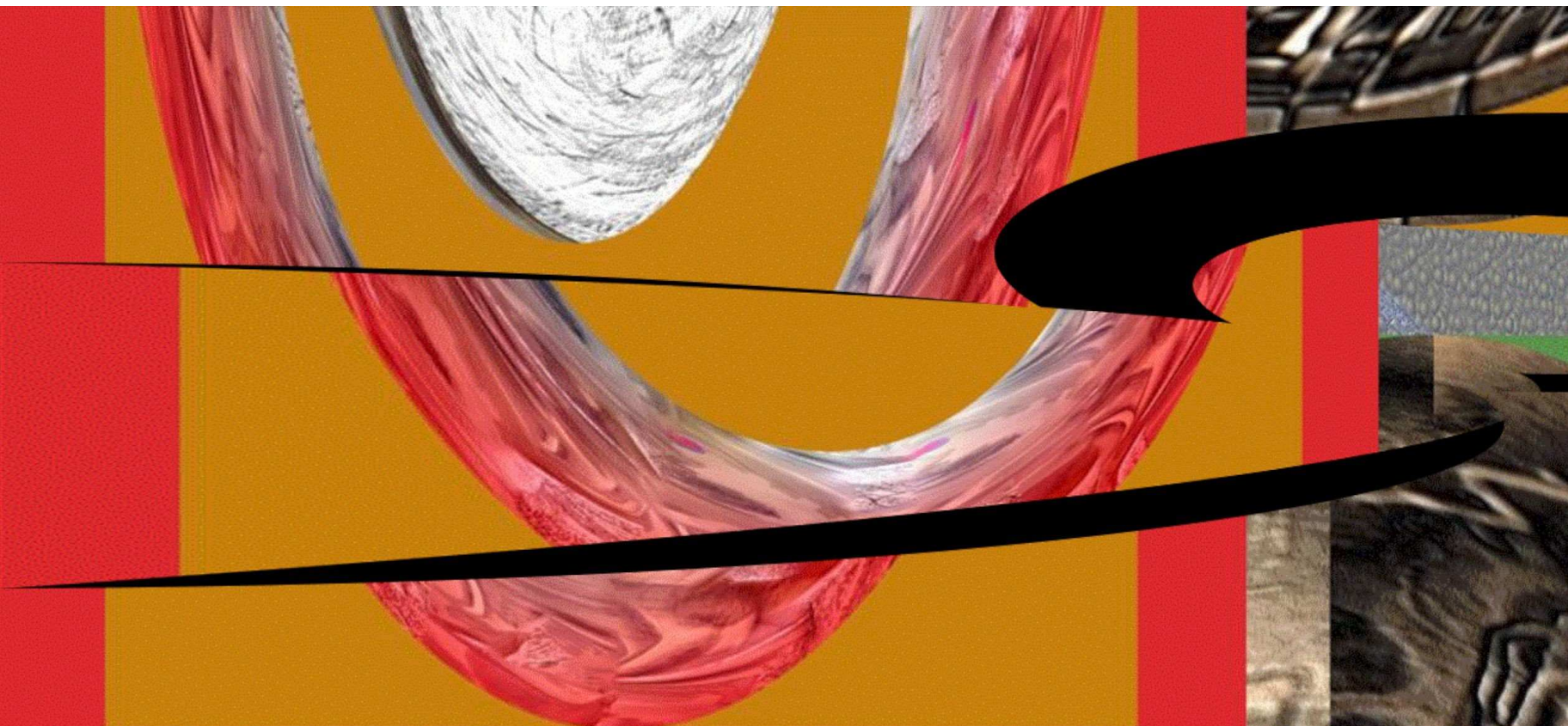




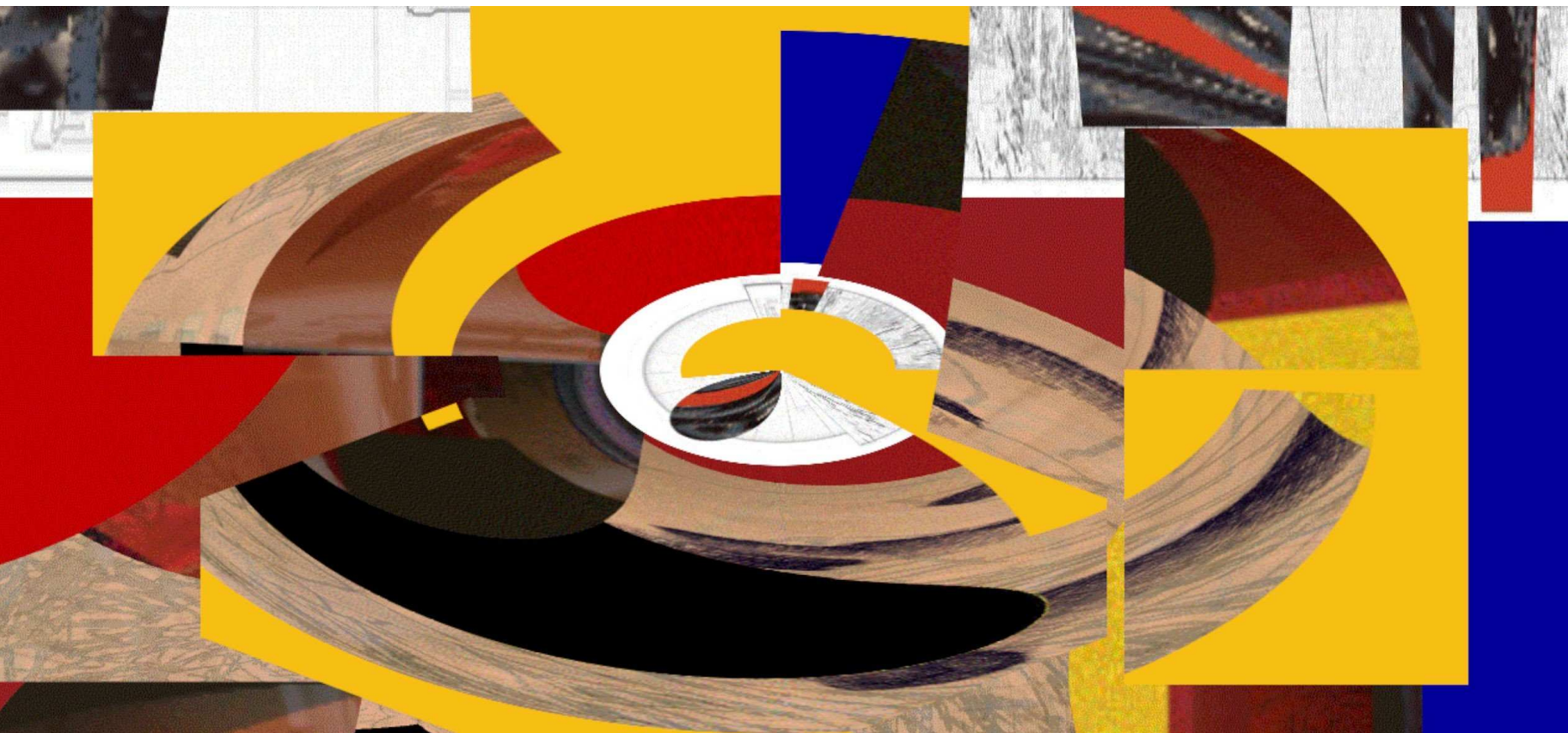




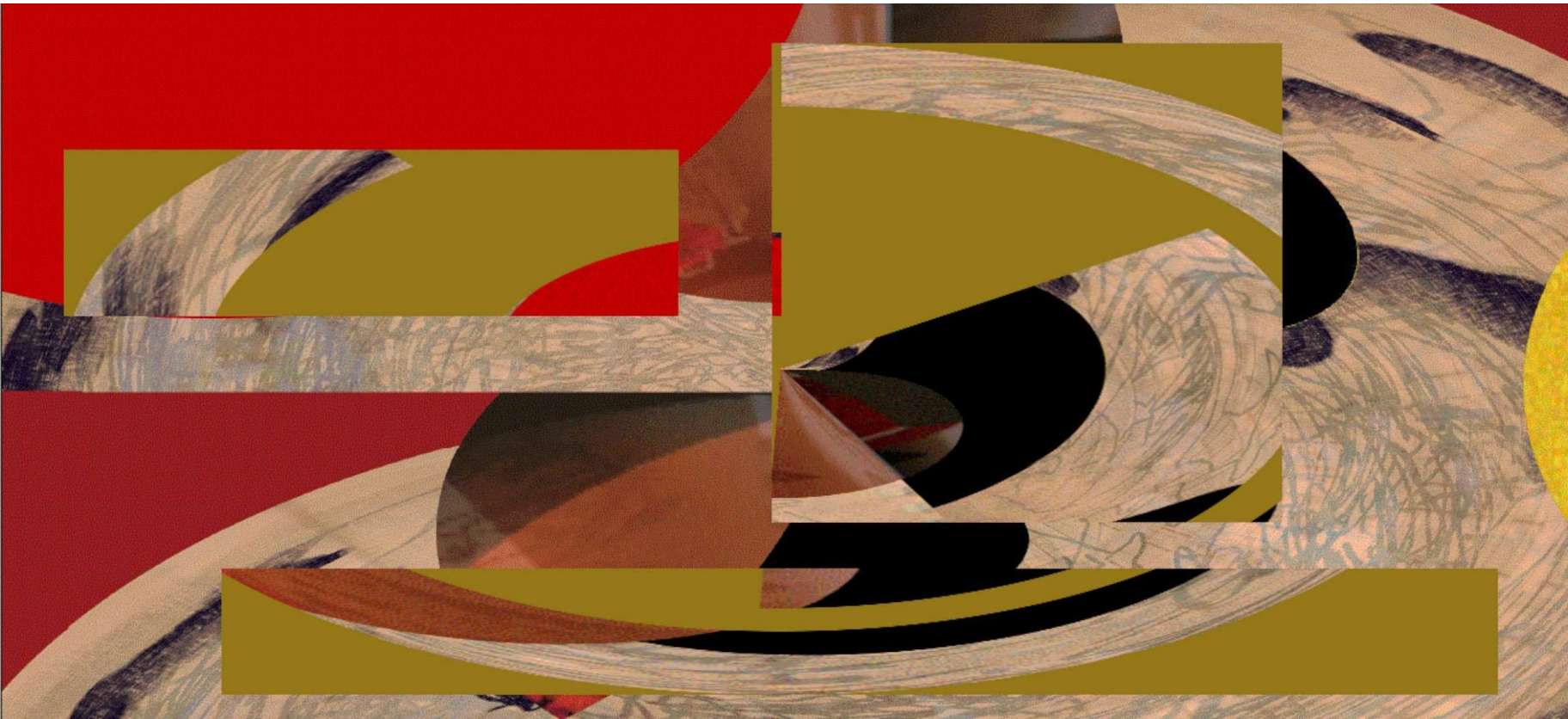




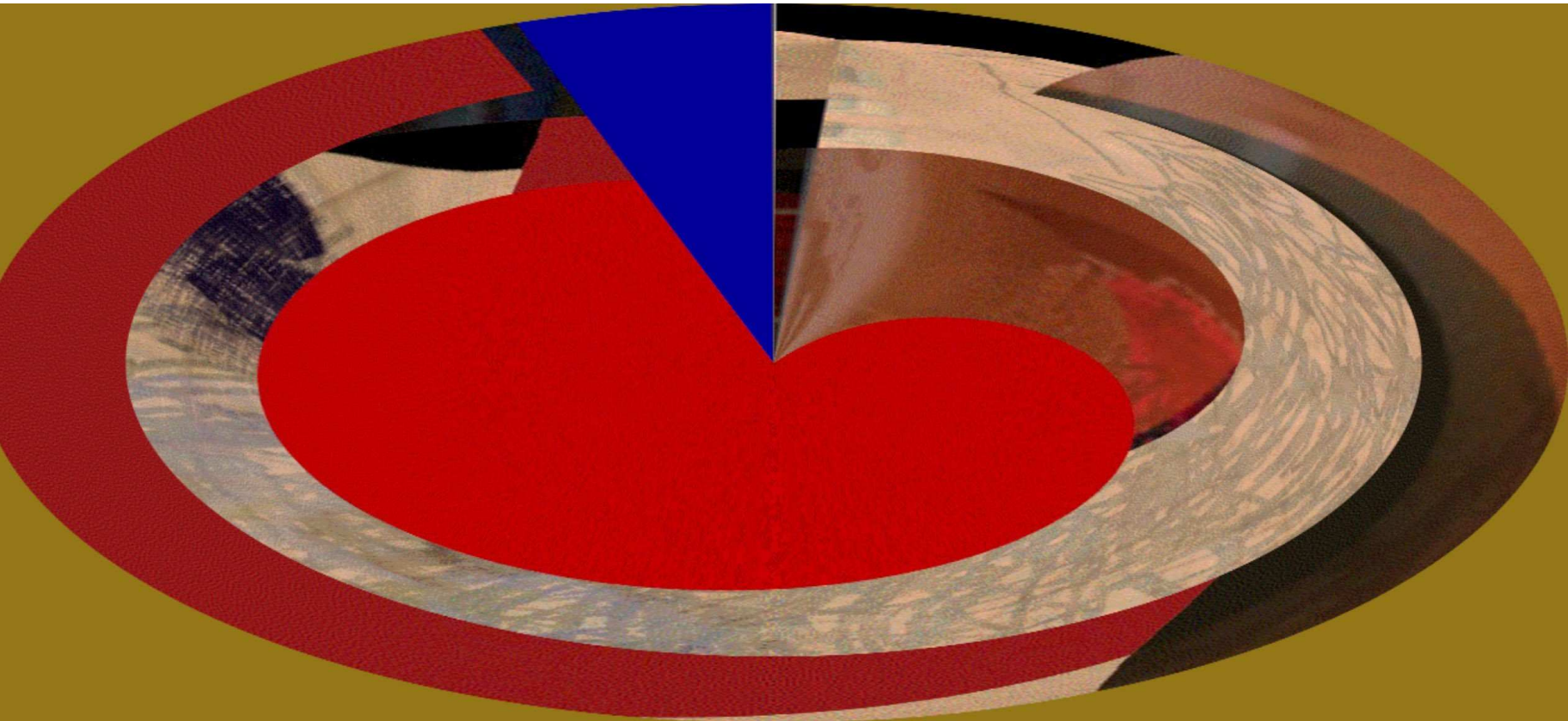










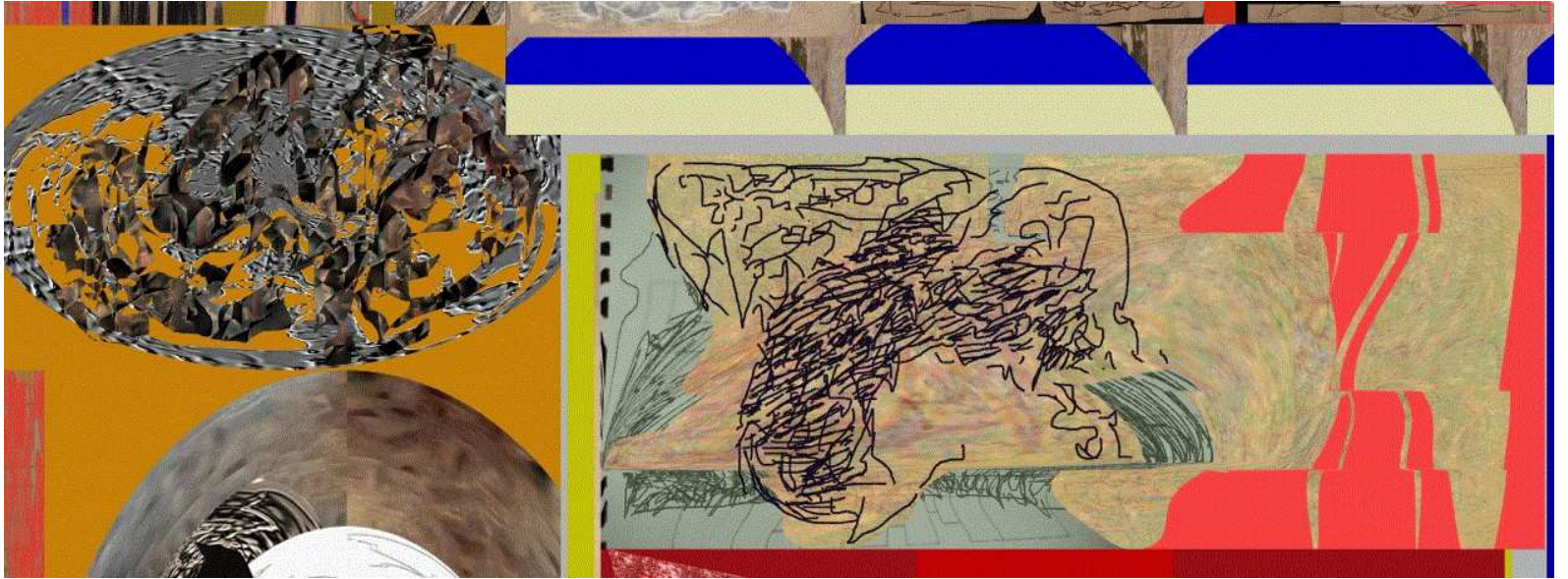


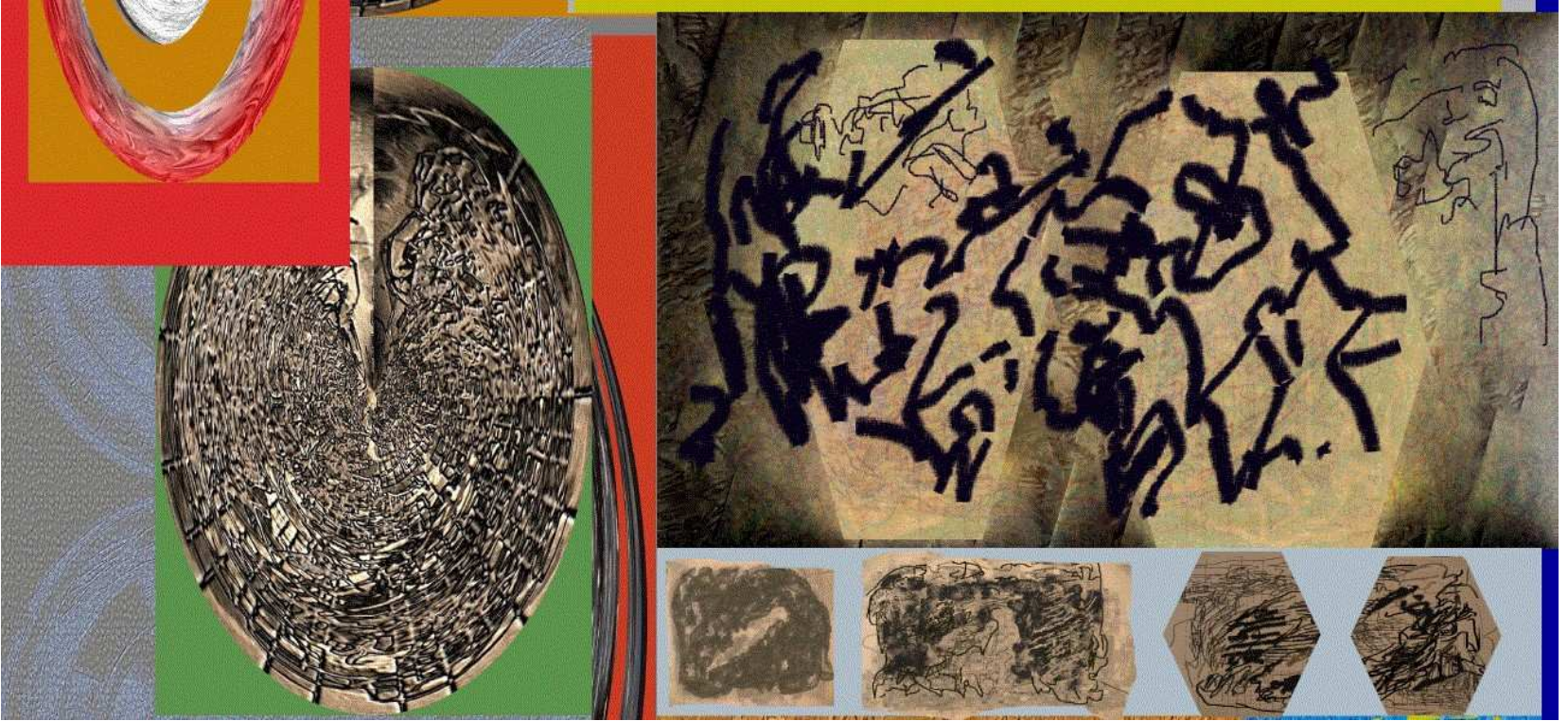




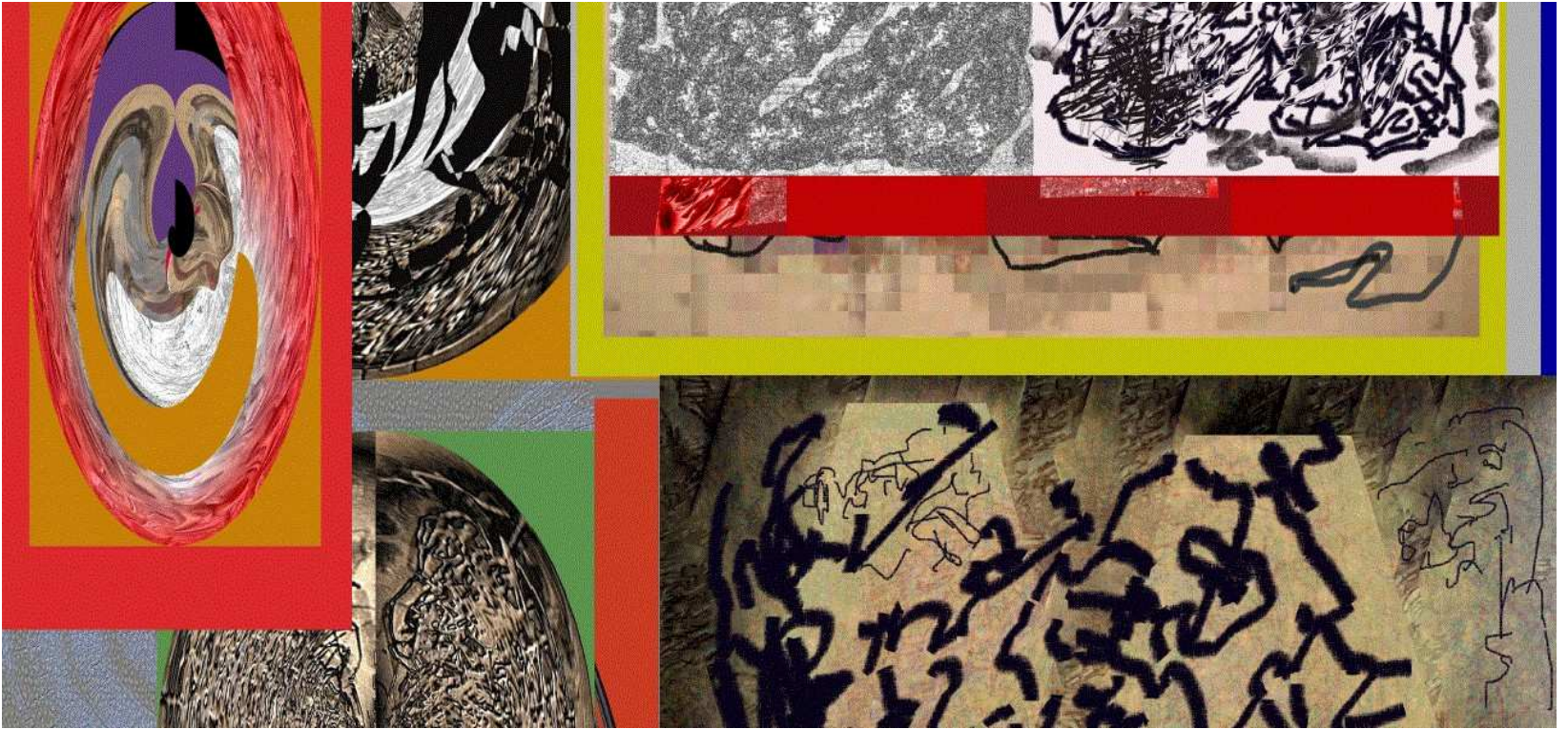


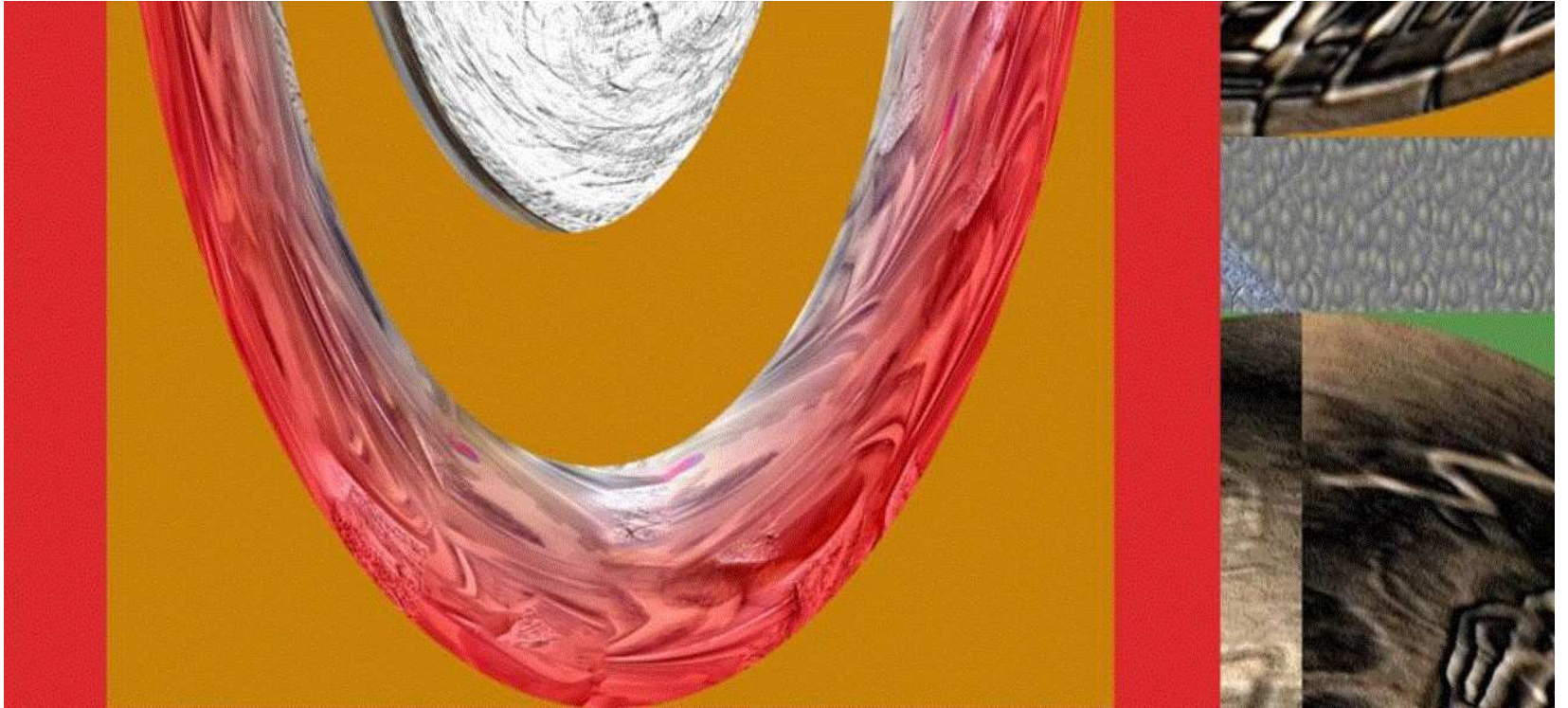




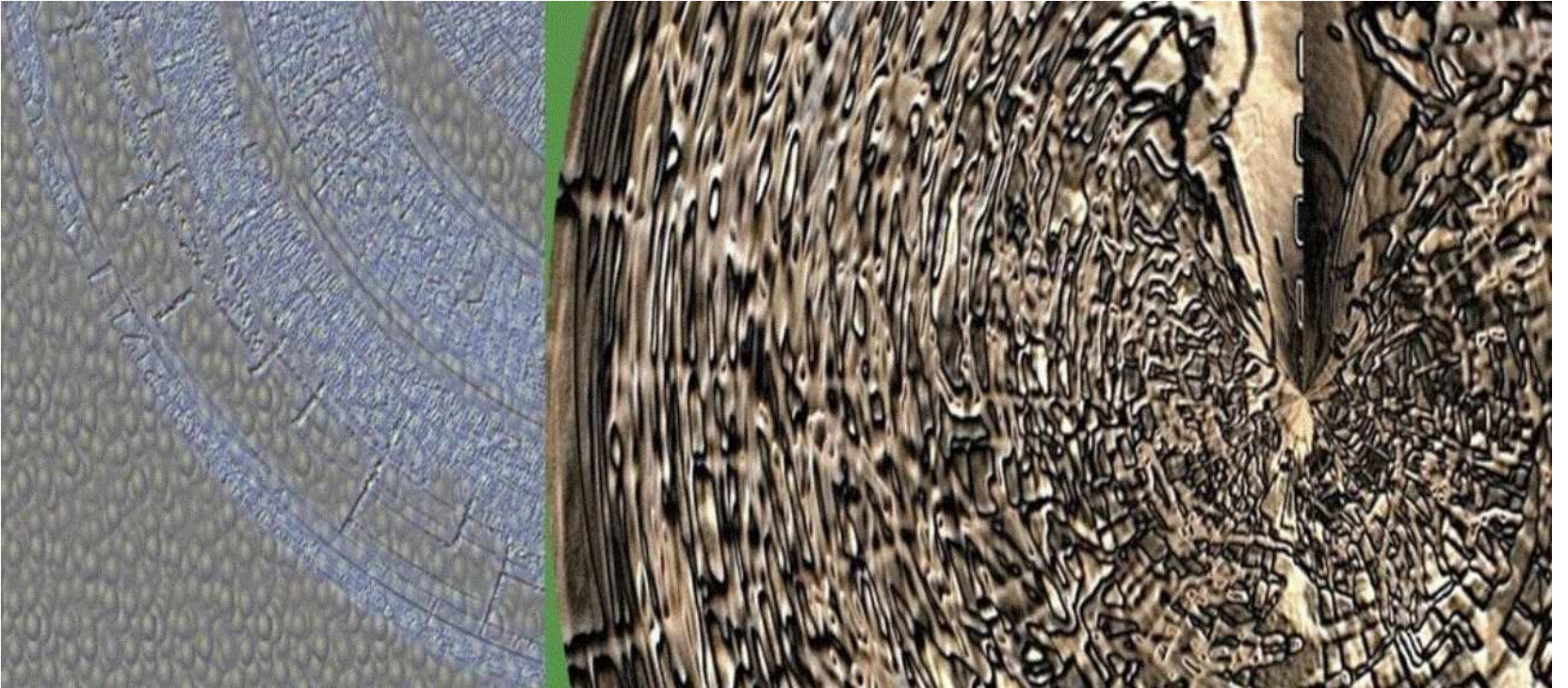


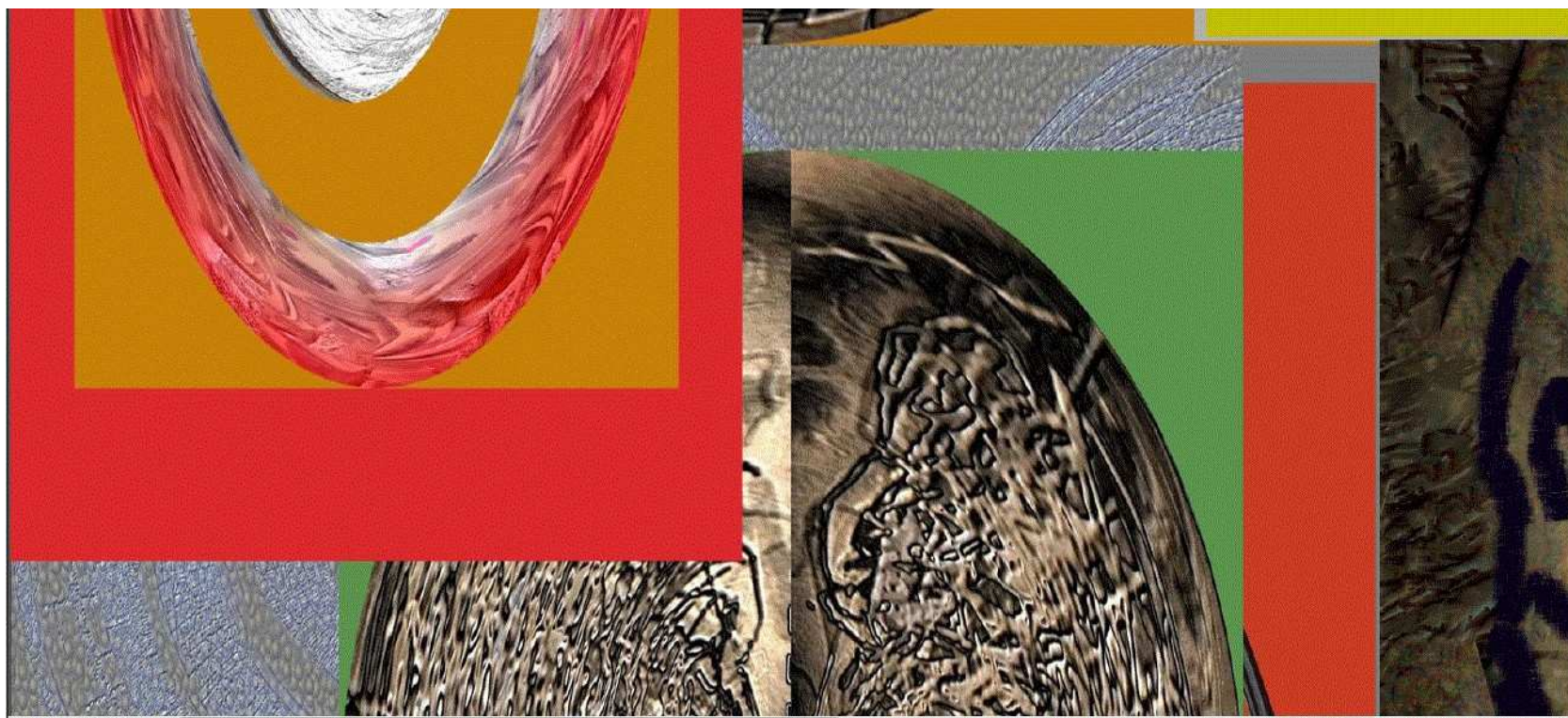








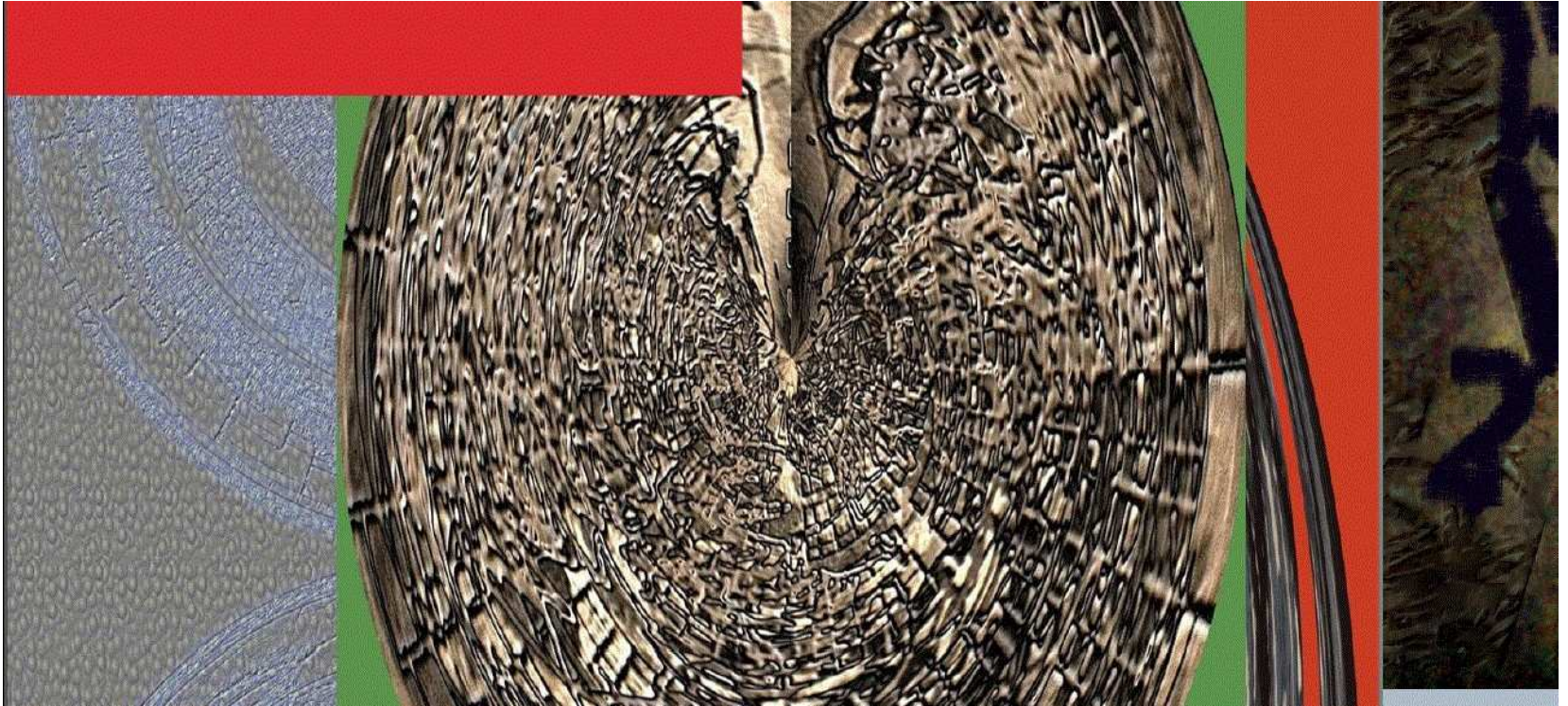




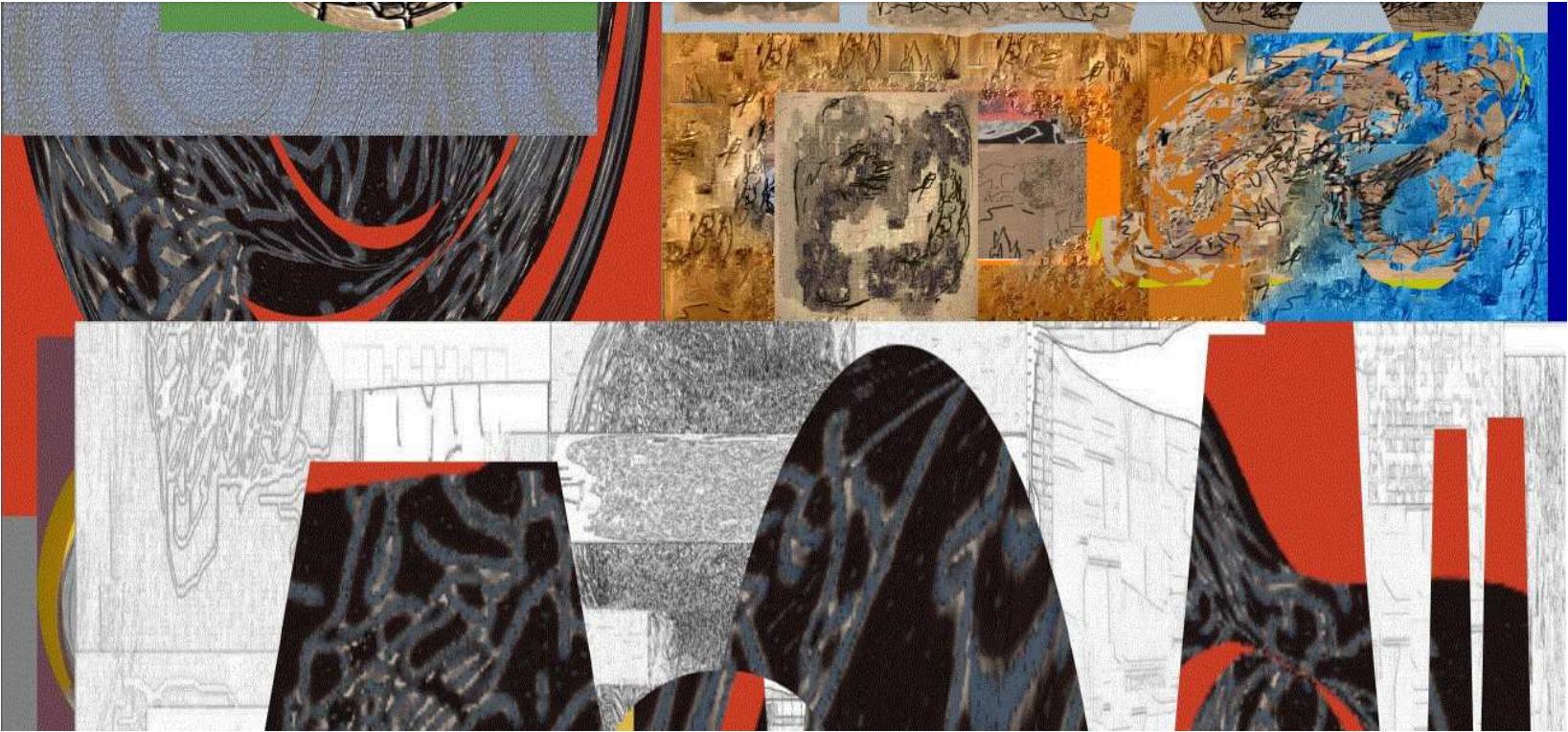




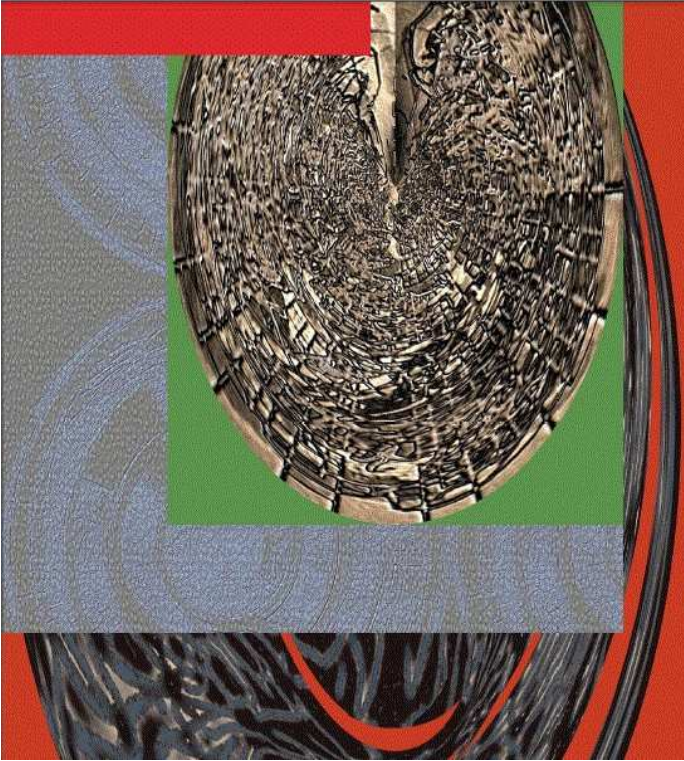








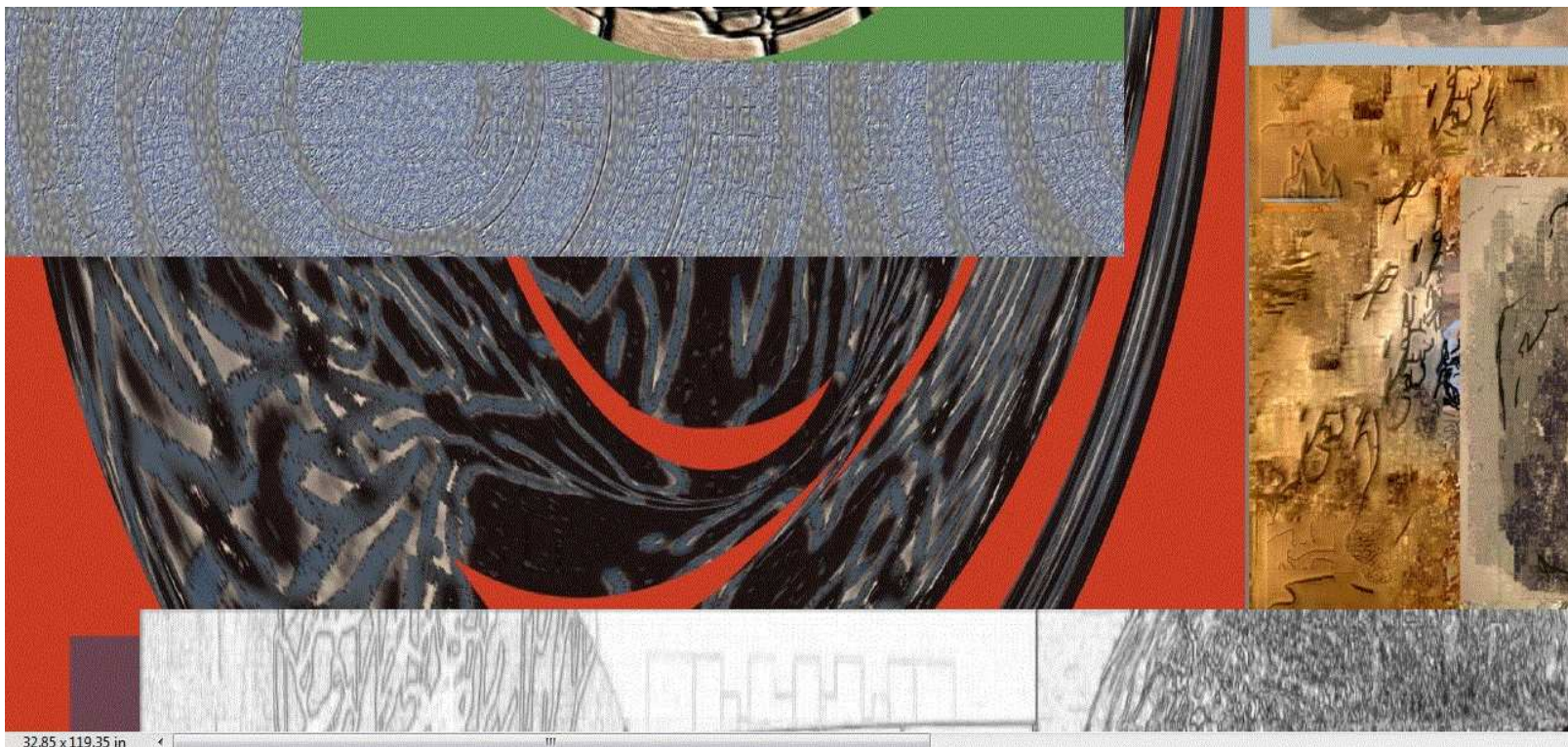












32.85 x 119.35 in



